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Saturday 7 June 2014

amateur

Photographer

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ON TEST



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NEW LEICA SYSTEM

The unique design and operation of the **Leica T** is put to the test

TECHNIQUE



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PATTERNS & TEXTURES

Lee Frost shows how you can take beautiful abstract images

ON TEST



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EASIER RETOUCHING

We test the advanced features of the **Wacom Intuos Pro** tablet

THE LAKE DISTRICT

Rob Howell reveals his secret tips on shooting in one of the country's favourite areas for landscape photographers **PAGE 44**

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Amateur Photographer For everyone who loves photography

THIS issue went to press days after the opening of Leica's new factory in Wetzlar, Germany, its original home, so it's fitting that it contains our review of Leica's new T-series camera system in which the company has invested so much. It's a risk that shows every sign of paying off. In a crowded marketplace, the T has brought something new and beautiful to the table and it didn't disappoint in our test (see pages 51-56). This is a big year for Leica as it also celebrates its centenary – Oscar Barnack revealed his prototype Ur-Leica in 1914 – and we'll be commemorating that anniversary in a future issue.

Of course, I recognise that Leicas are expensive, but then so is most camera equipment. It isn't

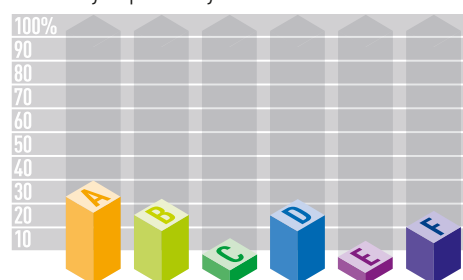
unusual for me to carry several thousand pounds' worth of kit around with me on a shoot. Fortunately, I haven't suffered any major mishaps, but I know that many readers have not been so lucky. We've often been asked whether we offer our own photographic insurance and until now the answer has been no, but I'm pleased to say that we have finally launched our own policy. You'll find all the details of Amateur Photographer Insurance Services on page 48.



Nigel Atherton
Group editor

THE AP READERS' POLL

IN AP 17 MAY WE ASKED... What genre of photography best suits your personality?



YOU ANSWERED...

A	Patience (landscapes and wildlife)	30%
B	An eye for detail (architecture, still life, macro)	22%
C	Geniality (portraiture)	5%
D	Curiosity (travel, documentary)	22%
E	Competitiveness (sports)	4%
F	None of the above	17%

THIS WEEK WE ASK...

What is the total value of your photographic equipment?

VOTE ONLINE www.amateurphotographer.co.uk

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The Leica T compact system camera on test



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The Lake District is not only AP reader Rob Howell's favourite shooting location, but it's also his home and few people know it better. He gives Jon Stapley a few tips



HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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APNews

News | Analysis | Comment 7/6/14

Are delays in the availability of new products less likely now?

AP quizzes Leica CEO, pages 6 and 7



Michael Schmidt wins £60k prize and dies three days later

TRIBUTES PAID TO PRIX PICTET WINNER

A FORMER winner of the Prix Pictet photography award was among those paying tribute to photographer Michael Schmidt (pictured above right), who died three days after being named the 2014 victor.

A serious illness had prevented Schmidt, 68, from attending the announcement of the prize at the V&A Museum in London on 21 May.

It was the first major international award for the German-born photographer, who died in Berlin on 24 May and was described as one of the most important artists of our time, according to organisers.

Schmidt won 100,000 Swiss francs (just over £66,000) for his project 'Lebensmittel' (roughly translated as 'foodstuff'), which documents food's journey from source to table.

Paying tribute, Luc Delahaye, who won the prize in 2012 and was one of this year's judges, said: 'As a photographer, I'd like to say that Schmidt is doing the kind of work that helps us to keep faith in our profession.'

He added: 'His language is a language of precision and his tool is the most simple one: a small 35mm camera, and a few rolls of film.'

'His pictures look simple at first glance, and their sentimentality, their refusal of all tricks of the usual seduction, their concision and their clarity give them greater efficiency...'

'Michael Schmidt shows us that this kind of photography is today more relevant than ever...'

The theme of this year's prize was



Judges said Michael's entry was an 'epic and hugely topical investigation'

'Consumption'. Schmidt's portfolio included images of factory farms and slaughterhouses, as well as close-ups of food such as fish heads, apples and packaged mince.

Schmidt's project comprised 60 photographs taken between 2006 and 2010.

The photographer's Berlin-based gallery, Galerie Nordenhake, said it was mourning the loss of a long-time friend and distinguished artist.

Art critic Kolja Reichert described Schmidt's work as a 'version of realism that, in a rare way, combines existential subjectivity with great conceptual discretion'.

Delahaye added: 'A member of the jury said that this was probably one of the last times straight photography would be awarded or appreciated. He may be right, but I hope he's wrong...'

Announcing the winner, the awards' honorary president Kofi Annan, former



© ALBERT FUNDS



© MICHAEL SCHMIDT

The best images are on show at the V&A Museum in London until 14 June

secretary-general of the United Nations, said: 'The shortlisted artists have made powerful images that ought to persuade governments, businesses – and each of us as individual consumers – of the need for a fundamental rethink of the principles on which present-day affluence is founded.'

Schmidt was selected from a shortlist of 11 that included artists from the United States, Japan, the Netherlands, China, Ukraine, Belgium and Nigeria.

Other 2014 Prix Pictet projects submitted included Adam Bartos exploring yard sales in the United States, Motoyuki Daifu's photography of his own family in Japan and Mishka Henner's large-scale satellite images of landscapes impacted by production of beef and oil in North America.

Professor Sir David King, chair of the judges and the Foreign Secretary's special representative for climate change, said, 'We were privileged to review work by 11 truly outstanding photographers.'

SNAP SHOTS

● The British Heart Foundation has appealed to photographers to donate unwanted cameras and accessories to help raise funds for the charity. 'We're in urgent need of cameras, lenses, camcorders, carry-bags and other accessories,' said a spokesman. Donations can be made to a BHF Furniture & Electrical store, details of which can be found at www.bhf.org.uk/shops or by calling 0800 915 3000.

● Voters in the European and council elections who tweeted photos of their ballot papers could face large fines and even jail time, the Electoral Commission has warned. It stressed that voters who posted photos of themselves with their ballot papers could find themselves breaching vote secrecy laws. Such a crime could incur a penalty of £5,000 or up to six months in prison.



Do you have a story?

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AUGUST LAUNCH FOR NIKON'S TELEPHOTO

NIKON has confirmed an end of August launch date for its new 400mm 'super-telephoto' lens.

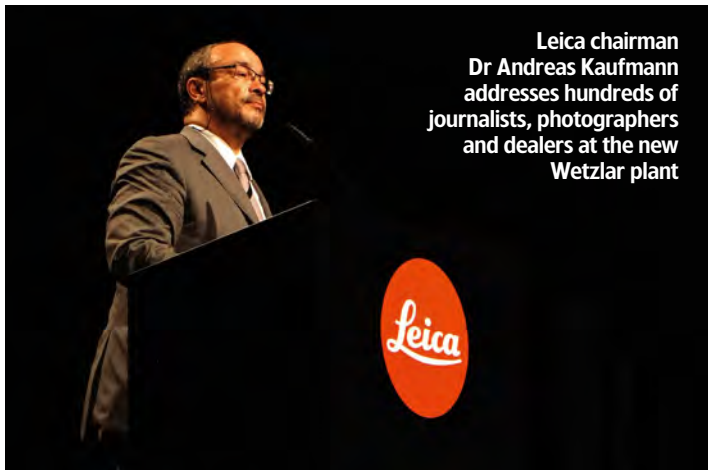
Designed for FX-format DSLRs, the AF-S Nikkor 400mm f/2.8E FL ED VR prime



lens will cost £10,399.99.

Also new from Nikon is a 1.4x teleconverter, the AF-S Teleconverter TC-14E III, which will cost a more pocket-friendly £449.99. It will also be available in August.

LEICA'S NEW HQ RETURNS TO HISTORIC WETZLAR HOME



Leica chairman Dr Andreas Kaufmann addresses hundreds of journalists, photographers and dealers at the new Wetzlar plant



Space: 27,000m²
Employees: Over 700
Cost: €60 million

LEICA'S legendary cameras have captured some of the most iconic images in history, including the M2 used by Alberto Korda to photograph Cuban revolutionary Che Guevara in 1960.

Long before that, though, it was Leica, rather than its photographers and their subjects, that played a starring role.

Ernst Leitz II, head of the company that went on to become Leica, helped scores of Jewish employees escape the Nazis before the outbreak of the Second World War.

It seems fitting, then, that Leica has now returned to Leitz's former home, the picturesque town of Wetzlar in Germany, having left the city in 1986 and spending nearly three decades in an old furniture factory at Solms, a few miles down the road.

Costing €60 million to build, and employing more than 700 staff, Leitz Park now serves as Leica's manufacturing and administrative base, much of which is freely accessible to visitors and customers.

More than 2,000 Leica photographers, dealers and journalists gathered to witness the official opening, coinciding with 100 years of Leica photography.

The new complex aims to give visitors a behind-the-scenes look at Leica's cameras, lenses and sports optics, in a medieval town that grew from its prime location on the old trade route from Frankfurt to Cologne and Antwerp, on the

banks of the River Lahn.

With roots that stretch back to the 8th century, Wetzlar has held close links with the optics industry for more than 160 years. In 1849, Karl Kellner founded the Optics Institute, which was later taken over by Ernst Leitz.

NEW BEGINNING

Fast-forward to May 2014 and Leica bosses were in their element, so to

speak, at a press conference to mark the official opening of Leitz Park.

They hailed the homecoming as a 'new beginning', transforming the brand into a 'tangible experience' that kicked off with an open day for the public.

Dr Andreas Kaufmann, chairman of Leica Camera AG, said: 'No other brand has so crucially shaped and influenced the past 100 years

of photography like Leica, by continuing to provide photographers with the best tool and superb lenses to match...'

Dr Kaufmann, who owns most of Leica Camera AG through his investment firm ACM, added: 'The Leitz Camera set out from Wetzlar to conquer the world. Now that Leica Camera AG is returning to its birthplace, we are underlining



LEICA LAUNCHES M EDITION 100 KIT

TO CELEBRATE its centenary, Leica has launched 101 units of a special M Edition 100 camera kit, which includes a new film-camera called the Leica M-A, based on the Leica MP, and a Leica M Monochrom digital rangefinder. Made of stainless steel – the first time this has been used for 'visible metallic elements' of Leica products – the kit comes with three Summilux-M lenses. A kit engraved with serial number '1914' fetched €144,000 at an auction in Austria. The kits will be available from June, priced €40,000, from Leica stores and boutiques. Visit uk.leica-camera.com for more details.

CITY OF OPTICS

AFFECTIONATELY dubbed the 'city of optics', Leica's birthplace lies in the state of Hesse. Precision lens maker Carl Zeiss Sports Optics also has ties to Wetzlar, stemming from Moritz Hensoldt's move to the city in 1865, when he opened a workshop making optics for telescopes, astronomical equipment and microscopes. The opening of two train lines in 1862/63 had served to boost the city's international connections.

the immense importance that the city possesses for the entire optical segment in Germany.

'Leica Camera AG is returning to... a new home that is open to visitors and photography enthusiasts, and offers them a unique experience with valuable insights into the past, present and future of photography.'

OSKAR BARNACK

Leica wasted no time in informing guests that Wetzlar is where, around a century ago, Oskar Barnack invented and constructed the first still-picture camera for 35mm cine film (using a 24x36mm negative format), laying the 'foundation stone for the commercial success of the Leica 35mm camera'.

It was an innovation that 'irrevocably changed the world of photography and paved the way for countless classic, spectacular, historic and earth-shattering photographs,' the firm added.

Leica promises a range of attractions for photography enthusiasts – not just dedicated Leica fans – in the 27,000m² space that also houses the firm's customer care divisions and Leica [educational] Akademie.

Open day visitors could expect to see a series of exhibitions of 'photography through the ages', that included masterpieces from a century of Leica photography alongside contemporary work.

Leitz Park also offers 'openly visible' production areas, a 'Leica experience' zone, a gallery, photo studio, restaurant and coffee house.

The Leica experience area will give visitors the chance to view the factory's 'clean rooms', where lens

elements, complete lenses and camera bodies are made. Window panes double as touchscreens to enable visitors to access films, photos and more interactively. Not surprisingly, perhaps, there will also be the chance to buy Leica products.

Leica CEO Alfred Schopf added: 'It was our intention to create not only a place where our cameras, lenses and sports optics are made, but also a place that visibly expresses the values of our brand.'

'Leitz Park celebrates the Leica legend in many ways, be it in exhibitions of photography, the Leica experience or a look-behind-the-scenes of the production process.'

'We expect to see tens [of] thousands of visitors every year, many of them from abroad – after all, Frankfurt airport is only 60km from here.'

The plant aims to be energy-efficient too, boasting 'geothermal energy collectors' under the car park, for example, to help power much of its energy needs.

WHY MAKE LEICA T LENSES IN JAPAN?

However, not all Leica's products will be made in Wetzlar. While the new Leica T compact system camera is engineered in Germany, as we reported a month ago, the camera is hand-polished at a factory in Portugal and the lenses are made in Japan.

In an interview with AP, Leica CEO Alfred Schopf (see panel, right) said: 'We already run the M line and S line of lenses. We wanted to avoid T lenses all of a sudden influencing the capability of manufacturing these.'

See upcoming issues for more from AP's interviews with Leica bosses.

INTERVIEW WITH ALFRED SCHOPF



Leica's CEO tells AP that expansion plans were delayed when the global financial crisis took hold in 2008

AP How much will production increase at the new Wetzlar plant?

AS Everything I say would be speculation, but we can expect at least a 50% higher production capacity... maybe even 70% or 80% because you can restructure the manufacturing differently... but we don't have a specific target, we just do it step by step.

Solms had its limitations in terms of climatisation [sic]. For optics, you always need a certain humidity. When it got hot in the summer, you couldn't manufacture any more, so all this kind of stuff was rather difficult to handle in Solms.

AP Are you better able to monitor quality at the new Wetzlar plant?

AS Not only that – we can even improve the steps of the [manufacturing] process. For a lot of things you need a 'clean room'... cleaner air, for example, and in the old building that was rather messy. You changed the filters four times a year, but the whole environment was so old that in the end you always had to go for a compromise.

AP So, are delays in the availability of new products less likely now?

AS We hope so, but we cannot guarantee it. Doing a prototype is always easy, doing ten prototypes is also easy, but when doing a line of

products, with a set quantity, you get hiccups. We now have a level of sophistication, especially on the optics side.

AP Leica seems a robust business now, compared to, say, five or six years ago. How confident are you that Leica is strong now financially?

AS Let me put it this way. Last year, the market went down 40% in [sales] terms. Leica grew over 5% and, if you account for the Japanese yen exchange rate differences, it would be another 4% in turnover. [Schopf said revenue 'doubled' in the three years after 2009]. Will we grow again at this rate in the next couple of years? Well, I think that the market is against us for the time being, but we are quite confident that with the portfolio we are offering, and how we have positioned it, that it has the ability to grow. If the market this year goes down another 20–30%, will it influence Leica? In some way, yes. [Schopf suggested that, as Leica's share of the overall photo market is relatively low, he expects the company would, in any case, be the 'last to suffer']

AP What is the design of the Leitz Park building based on?

AS The design is actually based on two lenses, and binoculars at the front where the [staff] canteen is... it's a bit of a homage to the products we are manufacturing.

BREAK FOR FREEDOM

ERNST LEITZ II, who ran the Wetzlar-based optics business after his father's death in 1920, risked his life to help around 80 Jews and other persecuted people flee Hitler's regime. Many Jews were helped to leave Germany before war broke out in 1939, when the country closed its borders. Leitz – dubbed a photographic industry equivalent of Oskar Schindler – helped Jews find jobs outside Germany, securing immigration visas and paying

the travel expenses of refugees bound for the US. They fled Germany under the guise of Leitz employees, until they could find work overseas. Such was the Nazi reliance on Leica optics for military purposes that officials largely turned a blind eye to Leitz's activities. In 2011, AP revealed that more refugees had come forward after research led by Rabbi Frank Dabba Smith, who first published a book about the so-called 'Leica Freedom Train'.



© RICHARD MOSSE

IRISH PHOTOGRAPHER CLAIMS £30K TITLE

THIS year's £30,000 Deutsche Börse Photography Prize has been won by photographer Richard Mosse, with images captured on discontinued military surveillance film.

Mosse, from Ireland, triumphed for his exhibition 'The Enclave', which documents a haunting landscape touched by human tragedy in eastern Democratic Republic of Congo.

The display, which included a movie shot on outdated 16mm infrared film, went on show at the Irish Pavilion in Venice, Italy, last year.

Mosse used Kodak Aerochrome while embedded deep in eastern Congo with rebel and paramilitary forces – travelling with a large-format camera on multiple trips for his project in 2010–11.

Capturing the images on military surveillance film – using a Mamiya 7 (6x7cm roll film) camera – rendered the jungle warzone in 'disorientating psychedelic hues', according to The Photographers' Gallery which organises the contest.

The effect of the infrared film was 'at once, jarring and

dreamlike', the gallery added.

The infrared light was reflected in the chlorophyll in green plants, for example, revealing camouflaged soldiers hiding in the landscapes.

Mosse said: 'I was pursuing something so trenchantly real that it verged on the abstract, at the very limits of description.'

'I needed to find an appropriate form to better describe this sinister resonance.'

Mosse was forced to wrestle with ethical issues, as well as logistical ones, during his mission to document a conflict that is 'largely unshown'.

His portfolio included an aerial view captured from a UN helicopter, 'as if searching for clues to the conflict'.

The Deutsche Börse Photography Prize is awarded to a photographer for their 'significant contribution to the medium of photography, either through an exhibition or publication, in Europe between 1 October 2012 and 30 September 2013'.

The best images from this year's competition are on show at The Photographers' Gallery in London until 22 June.

SNAP SHOTS

● Jessops is hiring out photo booths designed to hold six to eight people, for those organising parties, weddings and corporate events. The chain's creative team says it can also provide props and branded backgrounds, along with one of their photography experts. Package prices for the service, which is currently only available for functions in central London, start at £499. Further locations are due to be announced soon. For details visit www.jessops.com/services.

● The UK's Society of Wedding and Portrait Photographers has joined forces with the US-based Wedding and Portrait Photographers International to provide mutual money-saving benefits. SWPP members will now, for example, will be able to enter WPPI competitions, gain 30% discounted entry fees on other contests and reduced rates on trade shows, including one held annually in Las Vegas. For SWPP details visit www.swpp.co.uk.



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Sony Alpha Centres of Excellence

Richard Sibley talks to **Pete Sharpe**, manager of the London branch of **Park Cameras**

WITH a store in Central London, Park Cameras is one of the newest Sony Alpha Centres of Excellence. 'We've been open since December and we have the biggest range of Sony cameras on display in Europe,' says the store manager, Pete Sharpe. 'This means that customers can come straight in off the street and try the very latest cameras.'

Not only does the store have an impressive display of Sony cameras, but also all the accessories you could need. 'We stock a full range of Sony kit, from the entire collection of A-mount and E-mount lenses, plus all batteries and flashguns, to more bespoke accessories,' explains Pete.

Among the most popular Sony models at this branch are the Alpha 6000, as well as the Alpha 7 and 7R. 'The original Cyber-shot DSC-RX100 is still selling well and, of course, so is the RX100 II,' Pete says.

Of course, Park Cameras isn't just a camera store; it also has a big space for training and seminars. 'We had a successful Alpha 7 day, where videographer Philip Bloom came down to demonstrate the new cameras,' says Pete. 'We want Park Cameras to be a place to learn about cameras and photography.'

To see when Park Cameras is holding its next seminar and training days, call the store or visit www.parkcameras.com.

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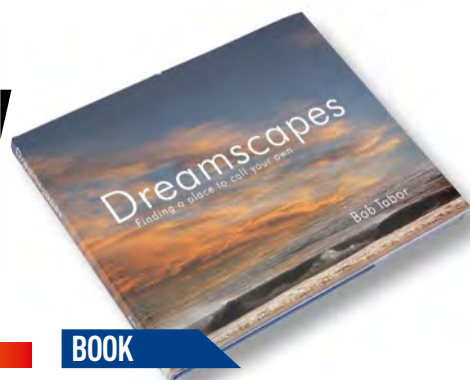
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APReview

The latest photography books, exhibitions and websites. By Jon Stapley



BOOK



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Dreamscapes: Finding a Place to Call Your Own

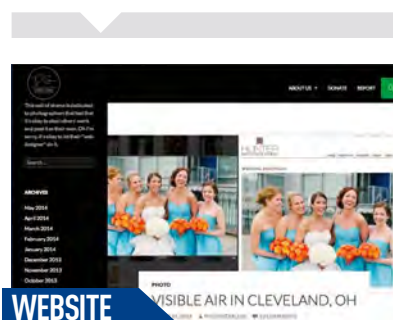
By Bob Tabor. Antique Collectors' Club, £35, hardback, 128 pages, ISBN 978-1-85149-769-0

BOB TABOR'S 'dreamscapes' are actually panoramic shots of the ocean and sky, compiled in a book that is testament to the idea of having a special place to call one's own. Most people have one, with some referring to it as their 'happy place', while for many, the ocean forms a big part of theirs. There is something calming about that vast expanse of blue. Tabor's simple graphic images are rather lovely to lazily flick through

and, as befits the title, it feels almost like a sleep aid. Sometimes the ocean sits below clear, cloudless blue, while at other times the evening is spread out against the sky with smudges of cloud bathed in orange. There's not all that much to it, and you may well experience ocean fatigue around the halfway point, but it is all rather peaceful.



© BOB TABOR



WEBSITE

www.stopstealingphotos.com

YOU CAN'T fault a good rousing call to action, and there are few quite so direct as 'Stop Stealing Photos'. This online 'wall of shame' site is dedicated to naming and shaming those who think it is acceptable to steal the work of other photographers for their own online portfolios – of which there are, apparently, quite a few. The site's owner never wants for material. It's genuinely shocking how brazen some of these photo thieves can be. Do they think no one will notice? It's bizarre.





EXHIBITION

Observing the Crowd: Photographs by Bob Collins

Until 13 July. Museum of London, 150 London Wall, London EC2Y 5HN.
Tel: 0207 001 9844. Website: www.museumoflondon.org.uk. Open daily
10am-6pm. Admission free



YOU'D be forgiven for not knowing it, but documentary photographer Bob Collins (1924–2002) actually got his one of his first starts in the pages of this very periodical, publishing his first illustrated article in a 1952 issue of *Amateur Photographer*. While Collins was a dab hand at a fair few subjects, as reflected by his extensive portfolio, this exhibition focuses on his ability to observe little details and moments when faced with an enormous crowd. Captured in London from the late 1940s to the 1960s, the images are acutely observed little stories in themselves, whether they're high in emotion and drama, or gentle and slightly humorous.



© RICHARD RENALDI

BOOK

Touching Strangers

By Richard Renaldi. Aperture, £30, hardback, 120 pages, ISBN 978-1-59711-249-9

WHAT does it mean to touch another person? In the history of our language the word has had many meanings, almost all of which are invoked in Richard Renaldi's project *Touching Strangers*. The concept is beguilingly simple: what if you were to put two strangers together and ask them to touch one another. There's every emotion you might expect and many you don't – some people are nervous, some playful, some intimate. In his introduction, novelist

Teju Cole notes that the process was not a quick one because in many instances the subjects had to be cajoled and persuaded into an interesting interaction. In many ways it was slow, patient work – Renaldi's use of a large-format camera extends the moment of the touch, making sure there are extended continuous interactions. It's a sublime piece of work.



CONDENSED READING

Oliver Atwell looks at the latest photography books on the market



● **A PORTRAIT OF HACKNEY** by Zed Nelson, £12.95 Zed Nelson knows Hackney well. In fact, he's lived there all his life. While much of his childhood was spent developing an escape plan from the borough, his adult life has found him developing something of a love affair with the area. Zed's beautiful imagery reveals in the contradictions of Hackney: beautiful and ugly, old and new. The characters he encounters on his journey are typical of the diverse borough and, as such, the book acts as a lovely tour of an area most will do their utmost to avoid.



● **EAST LONDON SWIMMERS** by Madeleine Waller, £12.95 Coming from the same publisher as *A Portrait of Hackney* (Hoxton Mini Press), here we find Madeleine Waller focusing her attentions on the various lidos that have sprung up around east London. What Madeleine finds is a set of people who, for a small section of their day, escape the suffocation of city life by stripping themselves down and experiencing the freedom of a good swim. *East London Swimmers* is an oddly life-affirming volume.



● **PHOTOGRAPHING BIRDS: ART AND TECHNIQUES** by Mark Sisson, £16.99 It's possible that you've seen images by award-winning wildlife and nature photographer Mark Sisson before. His images have been featured in various publications, such as *BBC Wildlife* and *The Countryman*. Here, Mark offers some of his well-honed tips to capturing those often difficult to photograph ornithological subjects, with chapters ranging from the right kit to what can be done post-capture.

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Letters

Share your views and opinions with fellow AP readers every week

its usage. Please can we put it to bed again. Surely we don't need a word for this well-known feature?

Rob McPherson, Derbyshire

Thank you, Rob. For those who don't know the term bokeh, it comes from a Japanese word that means 'haze' and is used to describe the out-of-focus area of an image. People often refer to 'good bokeh,' which is generally thought to be smooth and gradated, whereas 'bad bokeh' shows the shape of the aperture blades and can have a more staggered look. Personally, I try not to use it, and prefer to talk about how shallow the depth of field is, and how well the aperture blades, lenses and coatings render the features of that area – Richard Sibley, deputy editor

FILTER FOUND

Two years ago, I gave up trying to use square or rectangular resin filters and adapter rings as they are too easily marked, too fragile and take up too much space in the camera bag. So I searched for a 77mm glass threaded filter to use with a Sigma 10–20mm lens. I eventually found one buried in the website of one of your regular advertisers, Premier Ink, with the brand name Haida. It doesn't state what the ND filter gradation is, but I suspect it is about 2 stops from the centre to the edge of the filter. The first one supplied was faulty, but Premier Ink immediately despatched a perfect replacement with a post-paid return envelope.

I have been very satisfied with the performance of this filter, and see that it is still only £29.99. I don't know why this bargain is not featured in advertisements in AP, but searching Premier Ink's website (www.premier-ink.co.uk) for Haida finds it.

I make the usual disclaimer, being merely a satisfied customer.

Chester Willey, via email

I'm glad that you found not just what you are looking for, but also great customer service. It is always worth looking through the advertisements in AP and seeing some of the great products that are tucked away in the listings – Richard Sibley, deputy editor

ANSWER TO MY PROBLEMS

I have been involved in various fields of photography professionally all my working life, but have always been interested in landscape and child photography as one of my hobbies using cameras such as the Canon F-1 and more recently the Canon EOS 5 Mark II and EOS 7D with a range of lenses that include an L-series zoom. I have been retired now for more than 15 years and find these cameras and lenses rather bulky. In an effort to reduce the weight and bulk of the larger cameras, I bought one of the new compact system cameras. However, for me it was a disaster. It was too small and fiddly, the images were not as sharp as those from the SLR and it gave me very little control over depth of field.

LETTER OF THE WEEK

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WONDERFUL WORKHORSES

As an AP subscriber and retired wedding photographer, I have recently found myself turning my attention back to my collection of old film cameras. Over the past few months, I have added a Pentax Takumar M42 screw-fit lens for my Pentax SP500 (my very first SLR) and a Minolta MC/MD lens for my old Minolta XG-M to my collection. So far, I have not run a film through either, despite having them serviced and refurbished by the renowned repairer Ed Trzoska. However, having purchased some

adaptors from eBay, I have been testing these lenses on my Fujifilm XE-1 and getting some amazing results. I have come to the conclusion that, while camera technology has come on in leaps and bounds, these old lenses are every bit as good as modern-day versions, albeit strictly for manual focus. The workmanship and material quality are second to none, especially the Takumar, which makes these old lenses rather tactile as well as wonderful workhorses.

Ray Graham, West Midlands

It's great that some of these old lenses have found a new lease of life. There are many bargain lenses to be found. Just watch out for things like ghosting and lens flare. While many optical designs have changed little, optical coatings have improved. Those found on modern lenses can help reduce these issues while improving colour – Richard Sibley, deputy editor

DON'T MENTION BOKEH

Congratulations to deputy editor Richard Sibley on his test of the Sigma 50mm f/1.4 DG HSM Art lens in AP 17 May. It is an excellent read, but why have I singled out this article? When I saw the review I could only think one thing: 'bokeh'. Having been away from photography magazines for many years, I returned only to find every article

about wide-aperture lenses discussing the lovely bokeh. Not this report, though, as it states it like it is – shallow depth of field. There are at least two mentions of shallow depth of field and the quality of the out-of-focus facets, but no mention of bokeh.

Interestingly, Google shows known usage of words over time, and for some reason, post-2010, bokeh has taken off in

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What The Duck



While looking in my local dealers recently, I noticed a mint-condition EOS 100D (the smallest DSLR) and an EF-S 18-135mm IS STM lens. I purchased these on the condition that if I was not satisfied I could return them for something else. However, I can only say that I am delighted with the handling of this camera and the performance of this lens. The results are outstanding and the handling of the camera is a pleasure, with the minimum of weight and an excellent touchscreen. It is undoubtedly the answer to all my problems. **Stanley Groom, Norfolk**



Indeed, the Canon EOS 100D is a great little DSLR. I even tried the Canon EF 200-400mm f/4L IS USM 1.4x lens on it when I was testing it, although with the lens weighing 3.6kg it did defeat the object a little. I hope you enjoy your new DSLR – Richard Sibley, deputy editor

THANKS FOR THE RAMBLINGS

I have been an avid follower of Ogden Chesnutt's column in AP for years and in the latest article (AP 17 May), it looks like he's finally winding down. A look at the bottom of the article confirmed that his final column will be in June. Whatever the reason for this, I have to say I've always been a big fan of his and have not missed a single one of his columns since subscribing to AP.

Now I'm not going to plead with him to continue – I'm sure he has sound reasons as hinted in the article – but I just want to thank him for sharing his thoughts. I've enjoyed his ramblings on photography a whole lot more than I initially thought I would when I first started reading them.

Tan Kit Hoong, via email

Ogden will be missed, but I'm hoping that I still get to bump into him. Make sure that you read his last column in AP 14 June – Richard Sibley, deputy editor

TIME FOR TEA?

Cleaning inkjet print heads, with the ink costing between £5,000 and £10,000 a litre, can be an expensive and frustrating business and not always successful at one attempt. However, I have found that the following works very well.

Remove the ink cartridges, put a used tea bag in a cup and pour on boiling water. Squeeze it out with kitchen tongs. Then place the tea bag over the print heads and press down gently, taking care not to split the bag. Leave for 2–3 minutes, remove, replace the cartridges and do a test print. Repeat the process if needed.

Peter Mossman, Somerset

Please tell me that you are adding milk and perhaps a little sugar to the cup?

In all seriousness, there are many DIY solutions to blocked ink heads, but just be careful that you aren't doing more harm than good. Over time, you don't want to start adding limescale or a build up of tea, which potentially could do more damage to the ink heads. This is why alcohol is generally used because it evaporates. Perhaps swap the tea for vodka! – Richard Sibley, deputy editor



EVEN MORE DIVERSITY

In response to the letter from AJ Vosse (*Letters*, AP 24 May), Group Editor Nigel Atherton comments that few other hobbies offer such diversity. On this point I am in complete agreement, but he only refers to capturing images and the Adobe hours spent manipulating them. I fear that he has overlooked one aspect, albeit a little discussed one, of our hobby – namely, camera construction. I am aware that about a century ago, many photography enthusiasts, usually gentlemen of the cloth, spent hours making, remaking and

testing their home-made equipment. Now, however, lest you think that the combined efforts of the Japanese industry and the all-consuming digital revolution have ended such pursuits, I can assure you that DIY camera enthusiasts do exist.

Examination of the shots above will show three of my own efforts, these being a 35mm rotational panoramic, a mahogany and brass curved film plane pinhole and an 8x10 camera used for paper negative work. There is much diversity in our hobby.

Mike Rignall, via email

BACK CHAT

AP reader Dale Adams recalls how a darkroom disaster almost ruined historic D-Day landing pictures

IMAGINE the scene when unique films exposed under heavy enemy fire are rushed from the Normandy D-Day beach landings in France to London for rapid processing. The expectations surrounding the results are building nervously and senses are on edge among waiting *Life* magazine editorial staff. Now try to imagine the crisis that followed when a teenage lab assistant discovers he has set a hot drying cabinet too high in haste, causing delicate emulsions to melt.

The result? Of four complete rolls covering 106 exposures, just 11 frames were usable. Apparently, Robert Capa never said a word to his bureau chief about the loss of his pictures and 'The Magnificent Eleven' group (as they were termed) of surviving shots were given dominant space on the pages of a following issue.

Capa had been among the second American assault wave on Omaha Beach, on 6 June 1944, holding in readiness two Contax II cameras with 50mm standard lenses and spare films. After two hours of frontline action, he had taken more than 100 shots and was ready to pull out after the forces storming Omaha faced heavy enemy resistance.

Captions accompanying *The Magnificent Eleven* described the pictures as 'slightly out of focus', claiming that Capa's hands were shaking, yet in a personal account he admitted his 'empty camera was trembling in my hands'. His autobiographical account published much later featured *Slightly Out Of Focus* as his chosen title.

Observers have suggested that much of Capa's work in the war years, from the trenches and not the more usual arm's-length perspectives, redefined a role for action photography. Among his favourite sayings was: 'If your photographs aren't good enough, you're not close enough.'

War action was not new to him. He had already covered, famously, the Spanish Civil War and the Second Sino-Japanese War, and survived the experiences. In May 1954, he was working with two *Time Life* journalists covering the First Indochina War. While travelling with a French regiment through a known danger area, he left his Jeep and walked towards the advancing action. There was a telling explosion within minutes. Capa had stepped on a landmine, wounding him fatally by the time a field hospital had been reached.

Capa's photographic misfortunes were not confined only to D-Day. His vast Spanish Civil War picture collection was presumed lost for many decades after he fled Europe in 1939. The negatives appeared in the 1990s in Mexico City, where they had been dubbed the 'Mexican suitcase'. All items were transferred to the Capa Estate in 2007 and now rest in a Manhattan museum.

As this year marks the 70th anniversary of D-Day, there are questions to be asked about what the other 95 melted exposures might have held to show the realism facing Allied forces on a day that helped to change the outcome of the war.



AGENDA

A former graphic artist, Agenda has been an assistant to influential photographer Peter Searle and worked for *The Times*. Since then, he has become a respected portrait photographer in his own right, winning many awards and exhibiting his work on several occasions.

PHOTO INSIGHT

Portrait photographer Agenda discusses what it is that drives his imagery and how he draws the best out of his subjects

THIS image came about after I was asked by my good friend and colleague Lucy Ferguson of the creative agency Mediorite to come along on a visit to Occupy London at St Paul's Cathedral in October 2011. As soon as I arrived, I was captivated by what I saw and had a strong desire to document the atmosphere that surrounded the protest.

One of the first people I was introduced to was a filmmaker called Oonagh (the subject of my portrait), who gave us a tour of the area. During the protest there was a lot of speculation about the authenticity of the people involved in the event. There was much talk about many of the people there being 'part-time' protesters who had taken a week off work to support the cause.

When I was introduced to Oonagh, I instantly had a feeling that she brought a sense of realism and purpose to the proceedings and I was keen for this to be communicated in an image. I knew then and there that I needed to capture a portrait of her as well as create a few documentary 'fly-on-the-wall' shots of the surrounding protests. Earlier, as we were being shown around, I remembered I had seen the right location and made a mental note of it.

Location is crucial to my portraits. The environment and the consideration given to it is always high on my list of priorities. I love locations that have a single point of focus, such as a bench or a tree. I also prefer it if

they're not too cluttered. As well as that, I have an absolute obsession with the sky, so I always like to include it in my images where possible.

Since I started shooting, I've felt an almost silent influence of cinema on what I do. I had not always been sure of how exactly film influenced me, but I now know that my images are definitely influenced by my obsession with well-shot and beautifully lit movies. In my images, there's a certain type of stillness. They're atmospheric and there's also a notable synergy between the person and the environment. There is a certain type of light present in films, which I think exists here.

My approach to an image is always influenced by the combination of the

environment, person and the feeling I get when I observe the scene. In many ways, my camera is my voice and what I create speaks for me – it articulates some of the things I can't put into words. I'm driven to encapsulate a moment.

I took this shot with a Nikon D3X and 50mm f/1.4 lens. For the lighting, I used flash to enhance the scene rather than overpower the moment. I generally tend to work with just one flash and a small softbox (I'm not into complicated set-ups). However, in this shot there are actually two flashes. I used one on very low power to illuminate Oonagh and then there's another in a tent behind her. Placing the flash in the tent meant that the soft material could diffuse the light. I knew that my

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‘In many ways, my camera is my voice and what I create speaks to me – it articulates some of the things I can’t put into words’

lights would have to be on low power and that the ambient atmosphere should take the lead. Finding the location for the shot was easy. As I mentioned earlier, I had already taken a look around and decided on the exact location.

I very rarely direct the subject unless a client requests something specific. I asked Oonagh just to stand and be herself. I like to let the subject and the location do their thing, and the camera enables me to do capture this with an image.

In my opinion, a good portrait should give the viewer a sense of understanding of the person and, in some cases, even a feeling that you have met them before or that there is some familiarity between you and them. This is why I love shooting everyday people. My challenge is to dissolve anything that gets in the way of the audience connecting with the person. I want to reduce the distractions, which is also why I’m not that interested in the equipment taking over.

I tend to spend a lot of time with my subjects beforehand because it’s an opportunity to build a rapport and an understanding. The results then tend to speak for themselves. This is important to me because my photography is intuitive. I’m not too rigid about the outcome and I’m not afraid to let things happen. Once I have understood what is needed, I like to create a ‘mood board’ containing shots that I have taken, as well as various other images.

My next project honestly reflects the spirit and vigour of a select group of people who have natural prowess, leadership and individuality, who may be unfamiliar to the mainstream. They are doing amazing things and will be featured as part of the London Design Festival 2014. **AP**

Agenda was talking to Oliver Atwell

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MARTIN EVENING

Martin Evening is a London-based advertising photographer and noted expert in both photography and digital imaging. As a successful photographer, Martin is well known in London for his fashion and beauty work, for which he has won several awards. In 2008, he was inducted into the NAPP Photoshop Hall of Fame.

Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of Pixel Genius, a software design company producing automated production and creative plug-ins for Photoshop.

His recent books include *The Adobe Photoshop Lightroom 5 Book*, *Adobe Photoshop CC for Photographers*, as well as the *Adobe Photoshop for Photographers: The Ultimate Workshop* series, which he co-wrote with Jeff Schewe.



Martin Evening's Retoucher's Guide

Martin Evening explains how to use the clone tools to remove overhead cables

THE CLONE tools in Photoshop have become ever more sophisticated over the years. For example, the Spot Healing Brush now makes use of Content-Aware fill technology to provide really effective automatic cloning when working on detailed areas of an image. One could continue to use the Spot Healing Brush in Proximity-Match mode, but the Content-Aware method is generally smarter at knowing how to fill in selected areas. There are also further modes to select from when using this tool. Normal mode works best when repairing areas of smooth tone, as this uses diffuse edges to blend seamlessly with the surroundings.

In this image, the Replace mode worked best when repairing detailed sections such as over the brick tower and leafy trees. Dragging the brush from different directions can influence the



outcome of the heal blend retouching, and you may sometimes need to carry out an undo and reapply the brush stroke differently. I also find I can disguise the retouching better by adding extra thin, light strokes 90° to the angle of the first main brush stroke. This can also help disguise your retouching work with the Spot Healing Brush used in this mode.

Note that the Content-Aware Healing makes use of the image cache levels (in Preferences>Performance) to help speed up the healing computations. If you have the cache limit set to four or fewer levels this may compromise the performance of the Spot Healing when carrying out big heals, so raise the cache limit to six or higher.





1 I selected the image in the default state in Lightroom, selected the crop overlay and dragged the boundary handles to define a suitable crop area to remove the sign at the bottom.



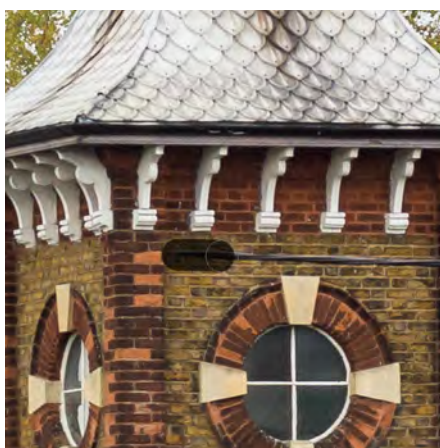
2 I then went to the Basic panel to make some tone and colour adjustments. Here, I mainly tweaked the white balance and lightened the image slightly.



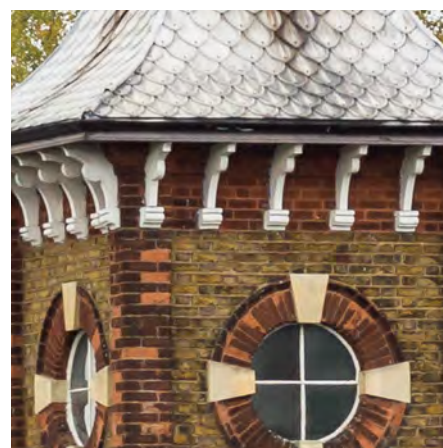
3 The next step was to select the graduated filter and add a graduated adjustment to the sky using the settings shown here. As you can see, I applied a cooling effect combined with a darkening Exposure, plus some added Clarity.



4 Next, I chose Photo>Edit in>Edit in Photoshop and added an empty new layer above the Background layer. This is the layer on which I would carry out all the spotting work.



5 To do this, I selected the Spot Healing Brush using the tool in the Replace mode, selecting the Content-Aware method. To successfully remove the cable, I applied a series of small brush strokes.



6 When retouching over the tower section, the Spot Healing Brush didn't produce a perfect match. I therefore applied a second-pass edit, in which I used the Clone Stamp tool in aligned mode to hide the errors created by the Spot Healing Brush.



7 I continued to remove the cable from the scene, mainly using the Spot Healing Brush in Replace mode. When retouching detailed areas like leafy branches, it is important to use short brush strokes.



8 As I aimed to remove the cable where it crossed areas of clear sky, I switched to using the Clone Stamp tool in aligned mode.



9 Here you can see the finished result with the overhead cable completely removed from the scene.



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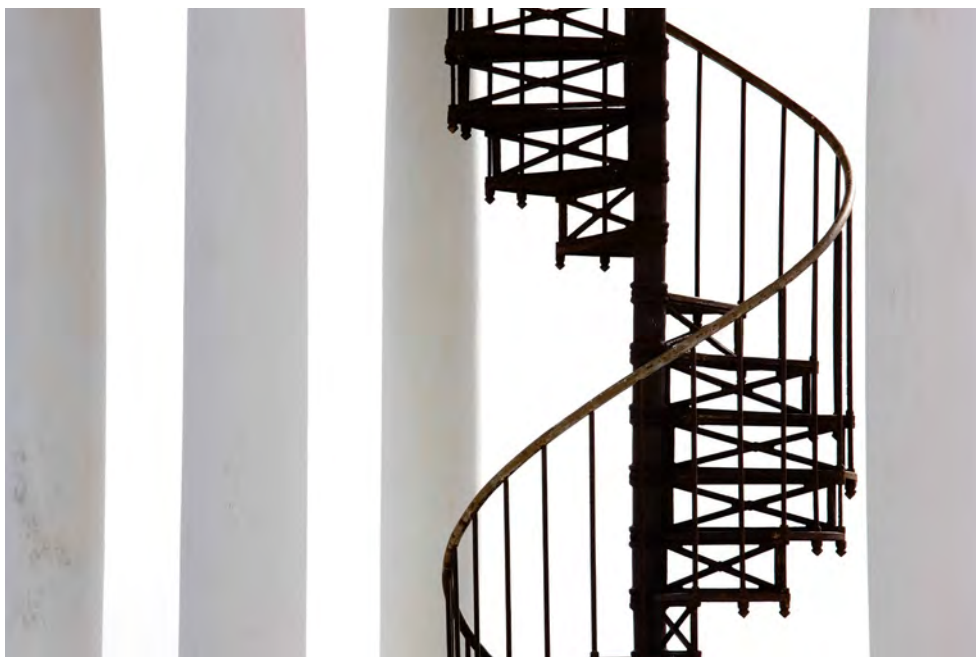


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ALL PICTURES © LEE FROST



Strong graphical shapes and lighting can make dynamic images



Textures can provide an interesting alternative

AP guide to... Patterns and textures

There are endless photo opportunities if you take a close look at the world around you. **Lee Frost** goes into detail

TRY AS you might, there's just no getting away from patterns. Wherever you go, whatever you do, they're there. Our homes are full of them, from the Venetian blinds hanging at our windows to the cutlery arranged in our kitchen. So is nature – think of ripples on a sandy beach, the colourful lines in sedimentary rock or the criss-crossing lines on a frozen puddle. Repetition creates order from chaos, which in turn brings strength and stability.

It's the same in photography. Patterns make powerful images because they attract attention and hold it. Put one car in a car park and you have, well, one car in a car park. But park another 20 cars next to it and a strong pattern emerges. It's the same with chimney pots on rows of Victorian terraced houses, windows in towering office blocks, autumn leaves on the forest floor, faces in a crowd, shoes on a market stall, deckchairs on a beach... You get the idea.

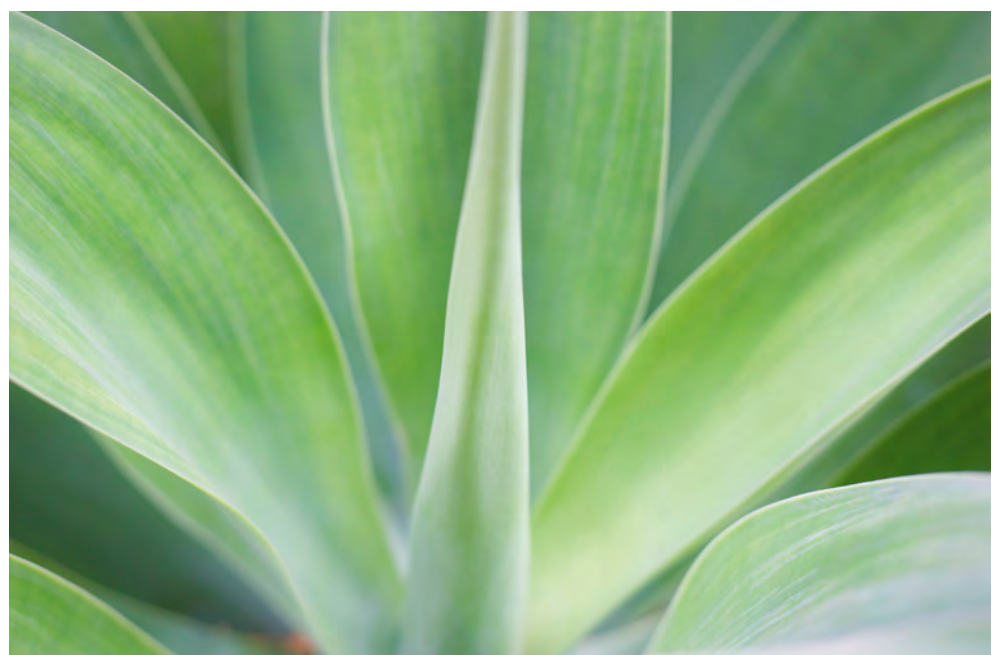
Often these patterns will be so obvious

that you can't avoid noticing them, but the patterns that make the best photographs tend to be more discreet. The only way to spot them is by distancing yourself visually from whatever you're looking at, so instead of seeing something purely for what it is, you look at the lines, shapes, colours and objects within it. In other words, you need to view the world in an abstract way because patterns essentially are abstracts – small parts of a much bigger picture.

NATURE'S WAY

The natural world is full of fascinating patterns, but because most of them are on a small scale you have to really look to find them. Dewdrops on a spider's web may stand out like a sore thumb as they glisten in the early morning sunlight, and you needn't have eyes like a hawk to recognise the potential for a strong image in a multicoloured field of tulips. However, the regimented rows of fungi on an old oak tree, the delicate veins in a leaf or the crystals in a snowflake are less obvious, unless

Left: A simple arrangement of oriental umbrellas can make a stunning pattern



to patterns

The natural world is full of beautiful patterns and shapes



you're actively seeking them.

Patterns can also be formed simply by a lucky combination of circumstances. Ripples and reflections in water are perfect examples. If a gust of wind blows you get one, and when the wind dies down you get the other. Both are patterns of a kind and well worth shooting.

Fluctuations in the light play an important role in creating patterns. On a dull, overcast day the only patterns you're going to find are those that really exist, but if the sun comes out, shadows create patterns all of their own and lend a strong graphic quality to your pictures.

The best time to exploit shadows is early or late in the day, when the sun is low in the sky and the shadows are long and thin. Keep the sun to one side of your camera so the shadows become an integral part of the composition – or even become the subject all on their own. This can look superb when a series of shadows are cast by features like trees, railings, columns, people walking down the street or tables and chairs outside a café, because you end up with a contrasting series of lines that compete for attention that add impact to your pictures.

Shooting from an elevated viewpoint and looking down is another way to make good use of shadows, or you can look for the dappled shadow patterns cast by light filtering through the branches of a tree.

Patterns needn't always be regimented,

and they needn't comprise the same elements. You can take great pictures of things like windows on the side of a building, for instance, where lines, circles, squares and different colours create several patterns at once. Where patterns are very regimented, as in balconies on a high-rise hotel, it's a good idea to try to break the pattern so your shot has a focal point and a sense of scale. A person standing on one of the balconies would do the trick, or in a field of ripening corn all you need is a red poppy.

THE RIGHT EQUIPMENT

When it comes to photographing patterns, your eyes are far more important than a load of gear. You can take superb shots with a smartphone or a digital compact, although as with most subjects, a DSLR and a few lenses will give you more scope for capturing what you find.

Telephoto and telezoom lenses are ideal for shooting patterns because they allow you to home-in on interesting details and exclude periphery information from the frame. A 70-200mm or 75-300mm zoom is ideal for the job and you can simply adjust the focal length to crop out unwanted detail until the composition is perfect. For example, to make the most of the repeated windows in an office block you need to fill the frame with them and keep out all traces of sky, people or anything else that breaks the pattern.

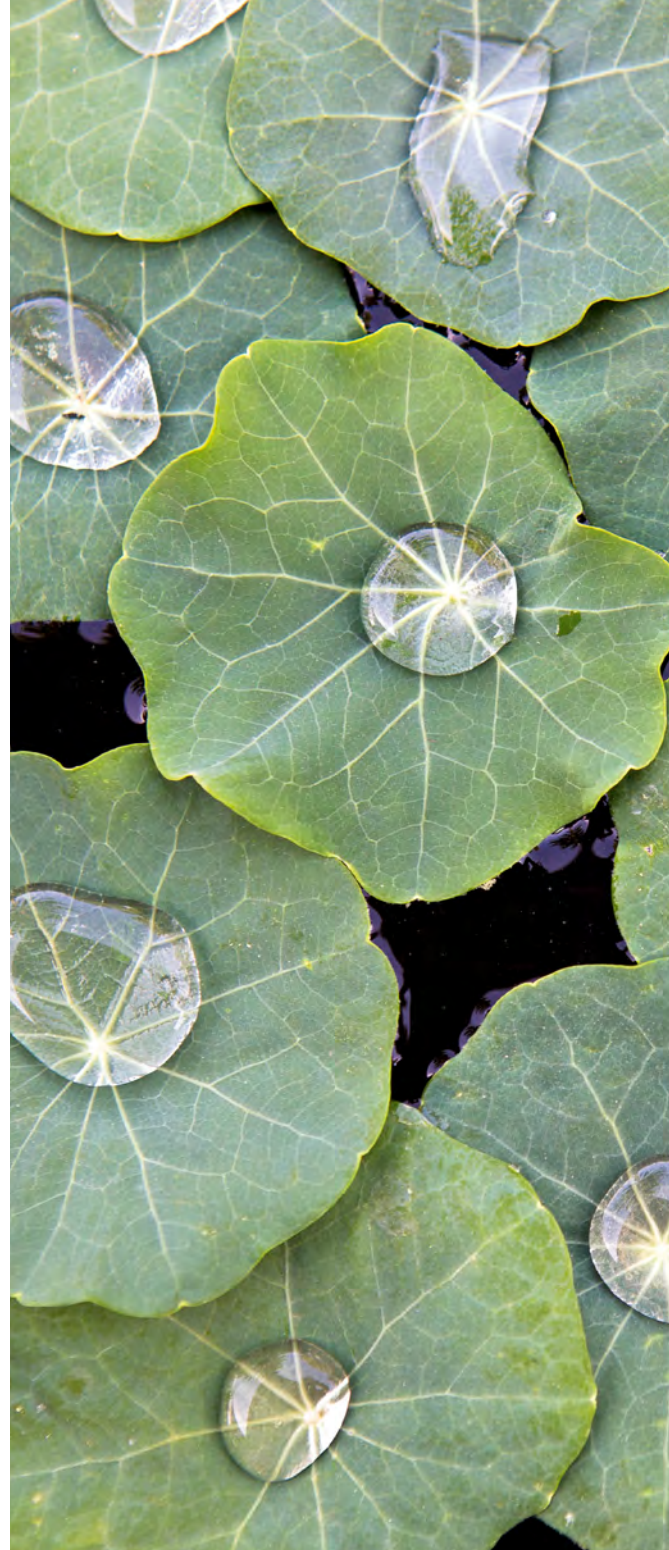


CREATING PATTERNS

IF YOU don't fancy searching the streets for interesting patterns, why not create your own? If you take a look around your house, rummage through the garage and clear the cobwebs in your garden shed, you should find endless subjects to photograph.

Small objects like matches, paperclips, coloured pencils, marbles, buttons, nails, screws and balloons are ideal – try arranging them in neat, ordered patterns, or just scatter them on the floor and see what happens.

Stacking books, records and plant pots, or playing around with things like colourful plastic party cutlery and fruit, can also create eye-catching patterns. Anything that suggests repetition through shape, line or colour will make a great pattern picture, and our lives are filled with such objects.



Above: A standard zoom lens or a dedicated macro lens is perfect for isolating patterns

Left: Neatly ordered objects, such as these empty bottles, make perfect subjects

Another benefit of telephoto lenses is that they compress perspective, so the elements in a scene appear crowded together. This allows you to emphasise patterns that don't look so obvious to the naked eye because the things that create them are spaced out, such as avenues of trees, rows of telegraph posts or the overlapping planes in mountain ranges. The longer the focal length, the stronger this foreshortening effect is, so a 400mm lens will compress perspective more than a 200mm lens.

Wideangle lenses do the opposite – they stretch perspective, so they're ideal for emphasising lines and shapes, allowing you to create bold compositions and form patterns by pulling lots of disparate features into the frame. The shadows cast by a row of trees would be best captured with a wide lens, for instance, and by standing in the shadow of one of the trees you could keep your own



shadow out of the photograph.

Patterns in nature tend to be on a much smaller scale, so you will need to move in closer to fill the frame. In many cases, the macro facility on a zoom lens, or a 50mm standard prime lens, will allow you to focus close enough on things like the patterns created by fungi, tree bark, condensation on a window, lichens, seaweed and so on.

For smaller subjects, a macro lens or some kind of close-focusing aid – such as an extension tube or close-up lens – will be necessary. This is where it gets exciting, because by moving in really close, you can emphasise patterns that perhaps weren't obvious to the naked eye, such as the veins and cells in a backlit leaf or crystal formations in ice.

Whichever lens you decide to use, the key is to think carefully about each shot.

Top right:
Experiment with shutter speeds to create patterns

Above: The urban landscape provides you with a wide variety of patterns and textures

Above right: The low sun is perfect for revealing textures, thanks to the long shadows it creates

Mount your camera on a tripod if necessary so you can fine-tune the composition, and spend a little time thinking about how you can best capture the patterns before firing away. Wherever you go there are patterns waiting to be exploited – thousands of them, big and small, natural and man-made. It's just a matter of seeing them in the first place instead of walking around with your head in the clouds – unless those clouds happen to create an interesting pattern!


CAN YOU FEEL IT?

Textures provide an interesting alternative to patterns because there doesn't have to be any order in the subject or scene to create an interesting image. Instead, the idea is that you capture things in such a way that the viewer feels like they could reach out and touch them because it looks three-dimensional.

Achieving that is all down to subject choice and lighting. Obviously, it helps if the subject you begin with actually has a texture, although most things do. Rough surfaces such as rock and tree bark are ideal because they have an obvious texture. We also know what those textures feel like so our brain makes an immediate association when we see photographs of them. The coastline is a perfect place to find interesting rocks, with barnacles and lichens thrown in for good measure, while woodland and gardens are obvious locations for tree bark and other natural textures. Peeling paintwork is always a good one too – look for it on old fishing boats and fishermen's huts, and keep an eye out for coils of rope and piles of fishing nets.

Lighting can make or break a good texture shot. Flat, overcast days aren't as useful because the light is too soft – you need strong light that





Mono can be a very graphic medium that is perfect for patterns

PATTERNS IN MONO

IF PURE, unadulterated patterns are your goal, then consider converting your shots to black & white. By removing colour, far more emphasis can be placed on the patterns and textures within a subject or scene. Often it is possible to reveal powerful patterns that weren't obvious in reality, simply because the colour provided too much of a distraction and the eye couldn't see beyond it.

Black & white is a very graphic medium, because it reduces everything to a bare minimum and reveals the bones of a scene. Lines, shapes, and the play of light and shade suddenly become far more important, and the viewer no longer finds a picture appealing because they can identify the subject, but because of the visual strength created by the elements within it.



glances over the surface of whatever it is that you're shooting.


Early morning and late afternoon on a sunny day are generally the best times because the sun is low in the sky and the light rakes across everything to reveal the finest of textures. Ripples in sand look flat for most of the day, but in the first half hour after sunrise and the last half hour before sunset even the gentlest of ripples are revealed by long, weak shadows that are cast across them.

The low sun is also good for revealing texture in buildings, such as stone, brick, weathered timber, torn posters, rusting metal. But don't discount the middle of the day. It's not so useful for natural textures, especially those on the ground, but in the urban landscape it can work brilliantly, as the overhead sun glances down walls. It has the same effect on vertical surfaces as the low sun does on horizontal ones, so you can shoot textures at any time of day.

DIY TEXTURES

Alternatively, create your own texture shots by lighting objects artificially. A slide projector or digital projector is ideal for this because you can place it next to your subject and then use the powerful light to reveal texture. A powerful torch would work too, but a projector has a stronger beam of light and you can vary its size by adjusting focus on the lens.

Try this technique with dried leaves and fruits, dead flowers, seashells, pieces of driftwood and anything else you can think of – just arrange them on a suitable background on the ground, place the projector a few feet away, aim the beam of light from the lens and then shoot from above your subject. You'll need to change the white balance setting on your camera to tungsten so the images come out looking natural, but other than that it's easy and highly effective and a great way to spend a wet Sunday afternoon! **AP**



The low angle of the sun is perfect for revealing the ripples in sand



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Round Four By the Sun and the Moon

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Your chance to enter the UK's most prestigious competition for amateur photographers

IN THE first three rounds of APOY 2014 we looked at three popular genres – street photography, wildlife and action photography. Now we turn our attention to a subject that may take some of you out of your comfort zone – portraits.

Portraits are not the easiest of things to master. There are expectations attached to portraits that can be somewhat intimidating. Drawing out the hidden qualities and character of an individual is not always easy. However, if you turn to page 30 you'll find some tips, tricks and ideas to get you on your way, such as ensuring the correct

focus and making sure that your images are not full of superfluous background detail that distract from the presence of your photograph's subject. Great portrait subjects can be found in all walks of life, from family and friends, to your local shopkeeper and even strangers. The only stipulation of this particular round is that all your images must be taken in natural light – sunlight, moonlight and firelight are all fine. However, anything that could be considered artificial light – street lamps, flash and everything in between – are out. With that in mind, make sure you choose your subject wisely.

HOW TO ENTER

To enter **via email**, follow the link at the bottom of this page. We will need to know where and how you took your image, plus the camera and lens used with aperture and focal length details. Remember to include a telephone number and your postal address so we can contact you if you win. To enter **by post**, send a covering letter with your image, including the information mentioned above, letting us know if you would like your entry returned to you once the round has been judged (please enclose an SAE). Entries can be sent to APOY, Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

PLAN YOUR APOY 2014 YEAR

Below is a list of this year's rounds, a synopsis of what we're looking for and the dates they will be announced. When you are planning your entry, remember to take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you will be judged.

Theme	Synopsis	Announced	Closes	Results
Street Life	Street photography	1 Mar	28 Mar	26 Apr
Animal Planet	Pets and wildlife	5 Apr	25 Apr	31 May
World in Motion	Action/movement shots	3 May	30 May	28 June
By the Sun and the Moon Portraits in natural light		7 June	27 June	26 July
Dawn & Dusk	Landscapes in dawn/dusk	5 Jul	25 Jul	30 Aug
Macro World	Insects, flowers and plants	2 Aug	29 Aug	27 Sep
In a Faraway Place	Travel photography	6 Sep	26 Sep	25 Oct
The World in Black & White	Monochrome images	4 Oct	31 Oct	29 Nov
Kept in the Dark	Night photography	1 Nov	28 Nov	20-27 Dec
Building Blocks	Architecture exteriors	6 Dec	26 Dec	31 Jan

How to enter via email: For full details of how to enter via email and for terms and conditions, visit www.amateurphotographer.co.uk/apoy14

THIS MONTH'S PRIZES



**TOTAL KIT
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1st prize

The first-prize winner will receive an Olympus OM-D E-M10 with a 14-42mm EZ Pancake zoom, a 45mm f/1.8 portrait lens, a 40-150mm zoom, a 9mm fisheye lens, a macro adapter and a street case in which to carry it all. That's a total retail price of £1,200. The E-M10 has a 16.1-million-pixel, four thirds-sized CMOS sensor and a TruePic VII image-processing system. The 1.44-million-dot EVF displays a 100% field of view and has a 120fps refresh rate. The 14-42mm EZ Pancake zoom lens is the most compact pancake

lens and has a maximum shooting magnification equivalent of 0.45x in the 35mm format. The 45mm f/1.8 portrait optic is ideal for low-light portrait work without flash. The 40-150mm zoom has high-speed AF and MSC technology, and the 9mm fisheye lens is ideal for capturing wide angle scenes.



**PRIZE
WORTH
£500**

2nd prize

The second-prize winner will receive an Olympus PEN E-PL5 camera plus a 14-42mm and 40-150mm twin-lens zoom kit worth £500. The E-PL5 offers serious image quality with its powerful

16.1-million-pixel sensor and a new OM-D component in the TruePic VI image processor. The camera has lightning-fast autofocus, a touch-sensitive LCD screen and full HD video.

3rd prize

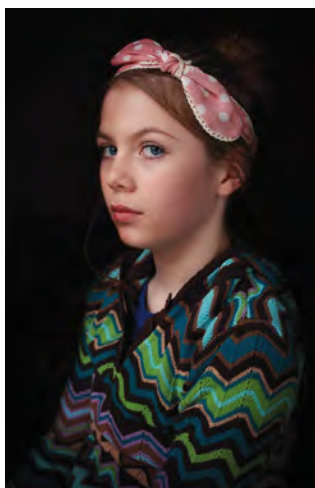
The third-prize winner will receive an Olympus Stylus SP-100EE Ultra Zoom camera, with an impressive 16-million-pixel sensor and 3in LCD screen. The camera includes a handy autofocus lock so you need never lose a shot due to fuzzy focusing. The camera also features a 50x optical Ultra Zoom lens with a focal length ranging from 24mm to 1,200mm, and built-in Dot Sight to make it easier to focus precisely on distant subjects.



**PRIZE
WORTH
£350**

Why not try...

Oliver Atwell has some suggestions to help you when shooting stunning portrait images



© MARTIN WILLIAMS

white. The film noir aesthetic is an appealing look and can add real drama to a simple portrait. If you're working with high-key lighting such as bright sunlight, then you may find that your image benefits from the bright vivid colours that are likely to be present. However, that's not to say that you can't switch things up a bit. Take a look at Martin Williams' image (left) and you'll see that he has produced a colour image using low-key light.

ON THE STREETS

While we've already had our street photography round, that doesn't stop you from taking to the streets to find natural-light portraits. Usually, the idea of street photography is to blend in to capture those candid moments that may otherwise pass us by. However, on this occasion it may be worth taking a different approach. Asking to take someone's portrait may take many of you out of your comfort zone, but just the simple act of asking can lead to excellent results. You may be surprised by how receptive and approachable many people are.



© JENNIFER ANN PEE

THE RIGHT LENS FOR THE JOB

Portraits naturally lend themselves to fast telephoto prime lenses, with 85mm a popular choice for full-frame shooters, 50mm on a cropped sensor and 42.5mm on a four thirds camera. The fast maximum apertures offer plenty of control over depth of field, allowing you to blur the background and isolate your subject. The fast maximum apertures of these optics

provide plenty of flexibility to shoot in pretty poor lighting conditions rather than resorting to increased ISO sensitivity.

However, don't think that a good portrait is restricted to just telephoto lenses, as wideangle optics have their place too. While they can distort the face, they can also produce some truly striking portrait shots with a little experimentation.



© OLIVER ATWELL

DIFFERENT KINDS OF LIGHT

The point of this round is to get you working with different forms of natural light in order to create beautiful portraits, whoever your subject may be. This means working with sunlight, firelight and even moonlight. One of the most interesting ways of achieving a natural-light portrait is by working with window light. The tip here is always to remember to expose for the brightest areas of your subject to avoid blowing out the highlights. Also remember to shut off any artificial lights in the room, particularly when you're working in colour. The reason for this is the colour balance. Attempting to correct varying colour temperatures can be a nightmare for any photographer. Plus, under the rules, you will be disqualified.

COLOUR AND MONOCHROME

Colour and black & white can bring many things to a portrait, and often which one you choose can depend on the light. Dramatic low-key lighting works well with black &



© MICHAEL MARSH

RULES 1. Entrants may submit only one photograph per month, as an sRGB JPEG file that is 2,700-3,000 pixels along its longest dimension, an unmounted print (max size 210x297mm) or slide (no glass mounts please), in colour or black & white. 2. The entrant's name, address and daytime phone number must be attached to the slide mount or the back of the print. 3. You may only submit digital files by email (no CDs/DVDs). When submitting a digital file, the file name of your image must be your first name and surname, the subject line of your email message must state the round name and your name once again, and the body copy of your email must include your name, address, daytime telephone number, the camera model, lens and exposure details. 4. 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This competition is open to bona fide amateur photographers and students only. That is, entrants should not earn more than 10% of their total annual income OR £5,000 annually from photography. 11. Employees of IPC Media, Olympus and their families may not enter this competition. Entries are judged by AP staff. 12. There is no age limit for entering, and international entries will be accepted. 13. Prizes are as stated and no cash or other alternative can be offered to the monthly prizes or overall prize. 14. Prize value correct at time of going to press. Overseas winners will be contacted about how to claim their prize, although entrants who live outside the UK who win a prize will be liable for any local customs charges and enter at their own risk. Olympus has the right to substitute a prize for a similar item of equal or higher value if the stated prize is not available. No money can be added to the overall prizes. The overall first prize for the APOY 2014 competition will be to win Olympus products to the value of £5,000 RRP as at the date of notification. 15. Prizes are subject to Olympus standard terms and conditions for its products. Acceptance of a prize is deemed to be acceptance of those terms and conditions. 16. Entries on behalf of another person will not be accepted and joint submissions are not allowed. 17. No responsibility is taken for lost, delayed, misdirected or incomplete entries. Proof of delivery of the entry is not proof of receipt. 18. No purchase is necessary. 19. The overall winner must choose his or her prize within six weeks of being notified. In the event of a tie, the Editor will choose a winner. The Editor's decision is final and no correspondence will be entered into. 20. By submitting photos you are accepting these rules. 21. 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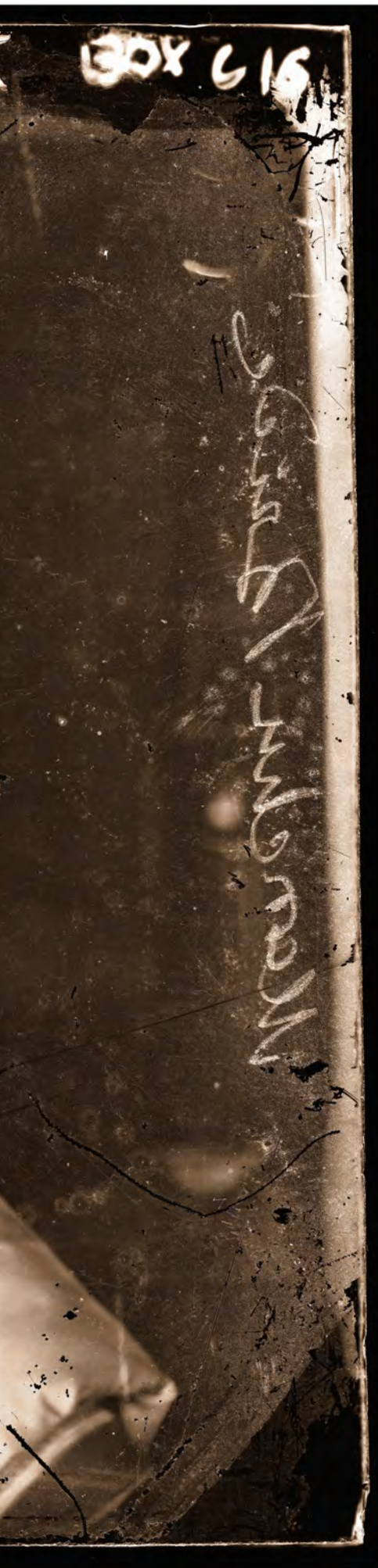
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Left: China – a Manchu bride, 1871

Right: John Thomson with two Manchu soldiers

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John Thomson (1837-1921)

John Thomson, who documented life in the Far East and highlighted the plight of London's poor, is now seen as a pioneer of photojournalism, writes **David Clark**

JOHN Thomson was an intrepid and determined photographer, whose groundbreaking work documented social conditions both in Britain and the Far East. At different times, he set up commercial portrait studios in London, Singapore and Hong Kong, but his real interest was photographing ordinary people in their daily lives.

Thomson's achievements are all the greater because he worked at a time when photographic equipment was heavy, bulky and awkward, and the results were unpredictable. Despite these limitations, he produced a significant body of high-quality work that now has great historical interest.

He initially studied chemistry (an essential skill for any photographer in the period) in his native Edinburgh, before setting sail for Singapore at the age of 25. There he set up a business making marine chronometers and optical instruments with his brother, William. He also opened a photographic studio specialising in portraits of merchants.

His fascination for the culture of the region led him to travel widely through Malaya and Sumatra, where he photographed native people. He also travelled to India and Ceylon (now Sri Lanka), then Siam (now Thailand) and Cambodia, where he shot portraits of those countries' kings. He extensively documented the ancient Angkor Wat temple in Cambodia.

Thomson returned to Britain in 1866, where he published his photographs and gave lectures on his work, before returning to the Far East the following year. He set up a studio in Hong Kong, from where he made frequent trips to China during the next four years to photograph its people and culture in the final decades of imperial rule. His travels in the region included a 3,000-mile journey along the Yangtze River.

Photographing in remote regions at the time was fraught with difficulty. Thomson used the most advanced method available at the time, the wet-plate collodion process,



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but the large wooden cameras and tripods were cumbersome and the processing chemicals were often hard to find.

The fragile glass plates had to be coated with light-sensitive chemicals and exposed while still wet, then immediately developed and fixed. Thomson would have used a portable darkroom, which included a light-tight sheet of material and bottles of hazardous chemicals.

After spending almost ten years travelling, Thomson returned to Britain in 1872 and settled in London. He published more books detailing his travels and wrote technical articles for periodicals. In 1876, he began the project for which he is best known: *Street Life in London*. This was a monthly magazine that Thomson produced in partnership with the journalist Adolphe Smith.

Its purpose was to highlight the plight of London's poor, who were either begging on the streets or forced to work hard for long hours and little pay. Although Britain was wealthy and economically prosperous, there was growing concern among social reformers that little was being done to help those in poverty.

Thomson believed that photography could be a valuable tool in showing the 'struggle for life' on London's streets with 'unquestionable accuracy'. In



© GETTY IMAGES/JOHN THOMSON

'Thomson was one of the first to use the camera as a tool for social reform'

➡ this work, he aimed 'to bring before the public some account of the present condition of the London street folk, and to supply a series of faithful pictures of the people themselves'.

By this time, Thomson was using the dry-plate process introduced in the early 1870s, which gave clear, detailed images and shorter exposures than previous processes. The pictures were posed, but accurately recorded people such as chimney-sweeps, public 'disinfectors', shoe-shiners, flower-sellers and cab-drivers in their everyday lives.

Each picture was accompanied by a detailed description of the subject and their circumstances. The emphasis was on giving a truthful and accurate picture without exaggerating or sensationalising the situation. In this way, Thomson gave the subjects dignity and humanity. The magazine folded in 1877, but the pictures and descriptions were published in book form the following year.

Thomson was one of the first photographers to use the camera as a tool for social reform. His book was published

12 years before Jacob Riis's influential book *How the Other Half Lives: Studies among the Tenements of New York*.

With this work completed, Thomson, now in his early 40s, made his final photographic trip abroad, to Cyprus. Afterwards, he set up a successful portrait studio in London's Buckingham Palace Road, which later transferred to Mayfair. In 1881, he was appointed royal photographer by Queen Victoria, and one portrait of the Queen in the royal collection is attributed to Thomson.

In later years he and worked for the Royal Geographical Society as a lecturer and tutor to explorers wanting to document their travels.

He retired from his portrait studio in 1910 and returned to live in Edinburgh. Shortly before his death in 1921, he gave almost 700 glass negatives to the collector Henry Wellcome that he had made in China 50 years earlier. Like his photographs of the London poor, these images not only give us an insight into a lost world, but also show Thomson's photographic skill and his curiosity and compassion for people from all walks of life. **AP**

Street doctor
1876-77

Biography

1837

Born in Edinburgh on 14 June. He is the eighth of nine children and his father is a tobacco spinner

c1850s

Apprenticed to an optical and scientific instrument maker; studies chemistry and mathematics

1861

Becomes a member of the Royal Scottish Society of Arts

1862

Travels to Singapore, where his brother William lives, and sets up a photographic studio

1862-66

Travels in the Far East, visiting Malaya, Sumatra, Ceylon (Sri Lanka), India, Bangkok and Cambodia

1866

Comes back to Britain and publishes his first book, *Antiquities of Cambodia*

1867

Returns to the Far East, staying in Singapore and settling in Hong Kong. Spends four years photographing the people and culture of China

1872

Returns to the UK and lives in Brixton, London.

1876-7

Works with journalist Adolphe Smith on monthly magazine *Street Life in London*

1879

Elected a member of the Photographic Society, later the RPS. Opens a studio in London

1881

Queen Victoria appoints him photographer to the royal family

1910

Retires from his commercial studio and lives in Edinburgh

1921

Dies from a heart attack at the age of 84

FURTHER INFO

Books *Victorian London Street Life* (Dover Publications, 1994) includes many of Thomson's best London street portraits. His finest China photographs are published in *China: Through the Lens of John Thomson* (River Books, 2010).

Websites Further information on Thomson's life is available on digital.nls.uk/thomson. A range of Thomson images can be seen on www.gettyimages.co.uk (search for 'John Thomson photographer') and www.wellcomecollection.org.

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George Johnson

Hertfordshire

As George's parents were amateur photographers, he grew up with cameras and photographs so it's no surprise to see that their love of photography rubbed off on him. George loves shooting rural landscapes. 'The world is ever-changing, and most of the time we don't even notice it happening, so photography is like a time machine,' he says. To see more, take a look at George's website at www.georgewjohnson.com.

St Ives, Cambridgeshire, at dawn

1 The strong shapes of the reeds and the church contrast well with the indistinct hazy dawn mist
Canon EOS 5D Mark II, 24-70mm, 1.6secs at f/16, ISO 100, ND soft grads, tripod

Stanage Edge, Peak District

2 The fog, the sky and the moors present a wonderful range of tones
Canon EOS 5D Mark II, 17-40mm, 0.6sec at f/16, ISO 100, ND soft grads, tripod

Loch Assynt, Sutherland

3 George has done well to balance the reflections and the dramatic sky in this long exposure
Canon EOS 5D Mark II, 27-70mm, 10secs at f/16, ISO 100, ND soft grads, tripod



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George's striking mono shot of Loch Assynt really stands out. The wideangle perspective and foreground interest lead the viewer into the frame, while the skilful processing has delivered pleasant detail in both the shadows and highlights –
Phil Hall, features & technique editor



John Overton Leeds

While John has been taking insect photographs for 30 years, the number of shots he takes increased dramatically after he bought a DSLR. He aims to take photos of insects that are 'more than just record shots'.

Soldier beetle

1 John used card as a background for this image
Samsung GX-10, 100mm macro, 1/180sec at f/16, ISO 100

Dance fly

2 Excellent use of fill flash
Samsung GX-10, 100mm macro, 1/125sec at f/11, ISO 100, fill flash

Ladybird

3 The colours work nicely here
Samsung GX-10, 50mm macro, 1/250sec at f/8, ISO 100



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APappraisal



Expert advice, help and tips from Damien Demolder

Moscow rain Max Saprykin Fujifilm X20, 28-112mm, 1/40sec at f/2.2, ISO 1600



Original

THERE'S a lot going on in Max's atmospheric picture of a rainy evening in the Russian capital, and it is easy to see what caught his eye and made him take his camera out to get this shot. I think the subject is the couple under the umbrella, but Max is giving us other powerful things to look at too, which make me question whether the couple are the subject or not. Of course they are, but the man in on the left is trying to grab our attention – first by being well lit and exposed, and second by looking towards us. He is better exposed than the couple, who don't have eye contact with us.

There is a further element trying to draw our eyes away from the rather annoyed but nicely side-lit lady, and that is the bright light shining through the glass of the shelter. As it is in the middle (and by far the brightest) part of the frame, it is hard to ignore.

When we come across scenes like this we have to make choices, and in this situation Max needed to concentrate on one subject – or to take two pictures, as I've shown the original divided

in half in my examples.

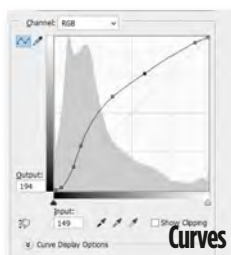
To get anyone to concentrate on the girl we need to cut away the distractions and make her brighter. I've used an unusual shaped curve to brighten her face enough to draw the eye without blowing out all the highlights. I've kept the dark tones very dark too, as the strong contrast maintains the atmosphere of the scene.

The red umbrella is a classic of photography, but it only deserves to be when it is a subject. Here the girl is the subject, and the umbrella is not very interesting in its own right. I used a red/green channel mix, emulating the effect of an orange filter, to switch the scene to monochrome. The upright crop still left too much space above the subject, so I got rid of it with a square crop. I then re-injected a hint of that original tungsten-orange glow with a colour layer overlaid on the black & white frame.

The edit is a nice image and at least it is clearer what we are supposed to look at. Well seen, Max, but give us less to distract ourselves with next time.



Cropped and brightened



Black & white divided in half



Black & white divided in half



Edited



WIN

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**PICTURE
OF THE
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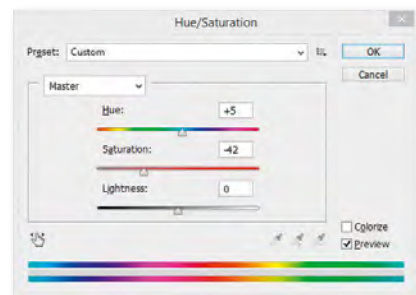
Through a window Maria Loureiro

Canon EOS 350D, 55mm, 1/320sec at f/5.6, ISO 1600

THIS is an outstandingly beautiful image, and very classic in style. It reminds me of the kind of moments the American photographer and painter Saul Leiter captured with his Argus C3 – mixed perhaps with countless wonderful street photographers from the middle of the last century. It is a timeless image that has just enough on show to get our interest, and enough concealed to create a delightful sense of mystery.

I only wonder if the colour is a little strong. It is the coloration that I see first, rather than the subject, which makes me question Maria's use of it. I've produced another version, with a little less magenta and overall saturation, but I'm not sure which works best. And please notice that, like Saul himself, Maria used an everyday camera to shoot this – nothing expensive.

It's a wonderful shot, Maria that deserves my picture of the week award. Well done.



'It is a timeless image that has just enough on show to get our interest'



At least the pigeons are happy Mike Gould

Nikon D90, 18-105mm, 1/125sec at f/5.6, ISO 200

MIKE describes this image as 'A grim day at the beginning of 2013, taken in one of my local parks', and it really is a very grim-looking image. The problem with miserable pictures like this is that people tend to turn away and look at something else. I wonder too if Mike meant it to be a miserable picture or that is just the way it turned out.

There is no getting around the type of day it is, but we can work a bit harder to create an interesting picture. First, we need to correct the exposure, as Mike has allowed the camera to rear up at the sight of snow, producing a grey layer on the park floor. We don't want the snow to become a blank white, but it does need to look almost white.

To achieve this balance, I adjusted the midtone slider in Levels to brighten the whole scene, and then lifted the lighter midtones using Curves. The curve also pinned down the shadows, to add some weight and definition to the pigeons, the man and the bench he is sitting on. Mike could have done this at the time of exposure, with a +2EV adjustment to the metering.

The tones are about right now, but the red brick of the building in the background, and the man in the high-visibility jacket, are overpowering the subjects in the foreground. The only answer for this is to take out the colour, which I did using a red channel conversion in Channel Mixer. The red channel monochrome is bright and punchy, giving us good dense blacks. All that remained to do was to crop the excess image area from the top and bottom of the frame, to concentrate our attention and to create a nice widescreen movie-style format to the picture.

We can see that the scene is still quite miserable, but now I think the picture is more exciting with some additional atmosphere.







ALL PICTURES © ROB HOWELL

On the waterfront

The Lake District is not only AP reader **Rob Howell's** favourite shooting location, but it's also his home, and few people know it better. He gives **Jon Stapley** a few tips

THEY SAY that you never have to venture beyond your doorstep for a good photograph. In much the same way that it's the photographer and not the camera that takes a great picture, it's the photographer and not the subject that makes a great picture. So while it is certainly nice to load up the car and head off to somewhere like the Lake District, it is worth remembering that a great and memorable photograph can always be found by looking just outside your house. Of course, this is more literally true if you actually do live in the Lake District, like AP reader Rob Howell. That helps.

A full-time firefighter by trade, Rob has been making use of what spare time he can find to thoroughly and comprehensively photograph one of Britain's true natural

treasures. The area has been his project for as long as he's lived there, and it's clear just from talking to him that he knows the Lakes like most people know their own back gardens. In no time at all, we set to trying to prise some secrets out of him.

AP So, what kicked off your journey into photography?

RH It was about seven years ago. It was just by the nature of the places in North Wales I was going to through the sports I'm into – climbing and mountaineering. Going to the sorts of places where you do these kinds of things makes you naturally want to take photographs anyway. Then I started to take a bit more interest in what I was doing.

Above: 'End of Play over Keswick'
Canon EOS 60D,
17–50mm, 1/6sec
at f/14, ISO 100

Left: 'Mardale Beck'
Canon EOS 60D,
10–22mm, 1/2sec
at f/14, ISO 100

AP And after that you moved to the Lake District, which is possibly one of the most photographed places in the country. How do you make your photographs different to the legions of others taken there each year?

RH Local knowledge really helps. One thing I've noticed, having lived here for quite a few years, is that the famous locations, the places that people are keen to go to, the ones you see photos of over and over again, tend to be actually roadside. The most photographed locations are literally by the side of the road! It's a bit worrying really. So with a little bit of imagination, it's not that difficult to get away and find something completely different that people just aren't prepared to go anywhere near.

AP How does a day's shoot start off for you?

RH Generally, the day before I'll have a really close look at the weather forecast. I use a great forecasting service called Mountain Weather Information Service that gives detailed descriptions specific to the mountains, and I make a plan from there. The wind is a big factor in the Lakes – if you're going to go up high you need the wind to be fairly low, otherwise you're restricted to





'Lyth Valley Sunset from Scout Scar'
Canon EOS 60D,
10-22mm, 0.6sec
at f/22, ISO 100

handholding every shot. The other weather isn't as important – I go out a lot when the weather forecast is very mixed, because that often produces really dramatic lighting.

AP Living in the Lake District, you must see it in all seasons and weathers. With summer practically upon us, what are the challenges of shooting the Lakes in the summer months?

RH The logistics get a lot more difficult. By May the sun is coming

up at 5am and going down at 9pm. I live in the south-east corner of the District, so if I want to head out to the west or to the north-west I have to plan for the hour and a half's drive it'll take to get there. If I want a morning shot I'm restricted to wild camping, and in the evenings I'm guaranteed to be out very late. And then the other thing: the tourists. The population quadruples over the summer. The roads are really busy – you can't go anywhere popular. That's when you really have to scratch your head and think, 'Right, where can I go? Where are people not going to be?'

Opposite page, centre left: 'Great End from Styland Gill'
Canon EOS 60D,
1/2sec at f/11,
ISO 100

TOP TIPS

1 USE A GOOD FORECAST SERVICE Rob uses the Mountain Weather Information Service, which can be found at www.mwis.org.uk and provides information specific to the mountains in the Lake District.

2 DON'T BE DISCOURAGED BY 'BAD' WEATHER Cloud is key to producing dramatic skies and interesting scenes, and can often make the light much easier to work with, acting like a giant softbox for the sun.

3 GET AWAY FROM THE ROADSIDE As Rob says, the most popular locations in the Lake District are closest to where people can park. Move away from the car and you might stumble on scenes no one else has found.

4 TRY CAMPING OUT If Rob wants to catch both the sunset and sunrise in a particular location, he sets up a wild camp for the night. You need a lightweight tent and a spot where you can see both east and west.

5 BE PREPARED TO REACT QUICKLY If Rob sees a shot, depending on the wind or the light he snaps a few frames as fast as he can. 'I'll try to get the tripod out as a back-up, but often it's gone by the time it's out of the bag,' he says.

AP Is there anything you prefer about the Lakes in summer?

RH [long silence] Not so much.

AP Fair enough. Given that you've spent so much time in the Lake District, is it difficult to find new and interesting things to photograph?

RH It's getting to that point now. Until recently, there has always been something new and exciting to explore, but the more you get to know an area, the harder it is to find something fresh.

AP What do you do to try to combat this?

RH Just seek out more unusual compositions and quieter areas. That's my main tactic, because in terms of camera technique it's almost all been done really. It's hard to be original with camera technique without just being obscure for the sake of it. I saw an article once, which spoke

'Helm Crag, Heaven Landscape'
Canon EOS 60D,
70-300mm,
1/750sec at f/11,
ISO 100



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Left: 'Tarn Hows Stepping Stones'
Canon EOS 60D,
60secs at f/11,
ISO 160

about how they put Vaseline on a filter on the lens to introduce blur. I thought that was really clutching at straws to be different. But it's hard to be original. Someone needs to invent a new type of camera, I think!

AP What is your current camera set-up?

RH All the photographs you see on these pages, and on my portfolio on my website, were shot with a Canon EOS 60D. However, I've now switched to Nikon!

AP What prompted your decision to switch?

RH The Nikon D800. It got to the point where I could justify buying one, and I just weighed it up against the Canon EOS 5D Mark II. The lenses I wanted to get were cheaper for Nikon compared with Canon, and having that massive sensor is great for landscapes. Lens-wise, I have 16-35mm, 24-70mm and 70-200mm zooms.

AP What does the future hold for you and your photography?

RH I'm just trying to get my work out there as much as possible. It's still very early days. I've got my first exhibition arranged for May next year – that's actually in Joe Cornish's gallery, and I'm hoping to include work from lots of other areas outside the Lakes. So I've made a start, but I'm just trying to get out there, make some money out of it. I'm trying to tip the balance in favour of photography over firefighting! **AP**

You can see more of Robert's images at www.roberthowellphotography.co.uk

ROB'S FAVOURITE PHOTOGRAPH

ROB SAYS this is probably his favourite photograph at the moment, just because the light is so unusual. 'It goes back to what I was saying about how hard it is to get original shots of a popular area,' he adds. 'The day was really cloudy, with some heavy showers, and I'd just gone for a walk and hoped for the best. I got to the top of a hill, and then suddenly the clouds broke up and there was this massive blast of sunshine. Without that light there wasn't even a photo worth taking, but the way it lit the scene really dramatically created something unique. You could go back there hundreds of times and never have the same lighting again.'



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JOBY is well known for its flexible camera supports, which help photographers mount cameras in difficult places. Best known for the GorillaPod, Joby has now adapted this to a clamp intended for use with action sports cameras. It is specifically designed for GoPro, Contour and Sony Action Cams, although it is also suitable for lightweight compact cameras. The kit is made up of two parts. The first is a clamp that attaches using a sliding locking arm and is secured by tightening a thumb screw on the bottom. The second part of the kit is the GorillaPod arm. This consists of five flexible joints that can be bent to position the camera in a variety of angles. On either end of the arm is a 1/4in-20 thread mount. One end attaches to the clamp and the other screws into the camera's tripod mount or via the included GoPro mount.

Provided the surface is solid and thinner than the height of a credit card, the Joby Action Clamp will hold a small camera steady. I found that if mounted onto something that's moving, it is easy to jog the GorillaPod arm out of position, but for stationary use it's great. **Callum McInerney-Riley**

Amateur Photographer
A versatile camera mount for compact or action cameras
★★★★★



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DOF Calculator app Free

play.google.com/store/apps/details?id=com.aimenrg.dof

THE DOF Calculator is an app designed to calculate the perfect depth of field to help users achieve images that are at the optimum point of focus. It works by using a series of menus and sliders to input data about the camera being used, the aperture, the focal length and subject distance. Once complete, the app calculates the near focus, depth of field, far focus and hyperfocal distance. There is an RV mode that allows users to input the near and far focus, which will calculate the hyperfocal distance, aperture and subject distance. The AV mode requires input of the focal length and subject distance, and it will then calculate the size of the depth of field achieved at a variety of apertures in the form of a list.

I find this app is particularly useful for landscape images as it allows me to control what is in focus between the foreground and the background. For any photographer who regularly sets up their shots, this app is very useful. What's more, it is available free from the Google Play Store.

Callum McInerney-Riley



Amateur Photographer
A free Android app to calculate depth of field and focus distances
★★★★★

FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Tamron 16-300mm f/3.5-6.3 Macro

We find out how the Tamron 16-300mm f/3.5-6.3 Di II VC PZD Macro lens, with 18.8x optical zoom range, performs.

AP 14 June

Six of the best

Six of the best bags for compact system cameras are reviewed.

AP 14 June

Sony Alpha 77 II

Superseding the Sony Alpha 77, we find out if the new Alpha 77 II lives up to Sony's claim that it is 'the king of APS-C'.

AP 28 June

Zeiss Otus 55mm f/1.4

We test the £3,200 Zeiss 55mm f/1.4 lens against the more affordable Sigma 50mm f/1.4 DG HSM Art lens.

AP 21 June

A4 printer round-up

We look at six A4 printers for photographers, from Canon, Epson and HP.

AP 5 July

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CODE: MEYP



Leica T (Type 701)

Leica's compact system camera has finally arrived, but how will Leica users feel about the 16.3-million-pixel Leica T (Type 701) and its radical design and handling? We put it to the test

Richard Sibley
Deputy editor



HANDS up if you want to own a Leica M-system digital rangefinder camera? OK, hands down again. Hands up if you can afford one? What about the lenses? Buy a Leica M, or even the less expensive Leica M-E, factor in two or three lenses, and you could easily spend £10,000.

Leica cameras cost as much as they do due to the use of high-quality materials and German construction. There is little expense spared. Yet Leica cameras are designed to be functional. They are not just pretty, well-constructed cameras,

but tools that could last a lifetime.

That's not to say the Leica M system is perfect. Some of us prefer the convenience of autofocus, and some would rather not have to remortgage our homes to own one. So why doesn't Leica make a more conventional compact system camera? Well, the company finally has, with the launch of the new Leica T (Type 701).

The new system looks set to answer the needs of many different users, but the main one will be the price. At £1,350, it is far more affordable than a Leica M-system camera, but the company has cut no corners in the construction, style and quality of the camera. So, for those wanting the experience of owning a Leica camera, it has just become a little easier on the wallet.

However, as we will find out, the design is somewhat radical, and will no doubt divide

many as to whether it is contemporary and forward thinking, or whether design has won over function. Let's find out what the Leica T is actually like to use.

FEATURES

The Leica T has a 16.3 million-pixel, APS-C-sized CMOS sensor, with a sensitivity range of ISO 100-12,500. There are no extended settings, although the standard range should be more than enough for the majority of photographers.

The 4928x3264-pixel images can be saved as JPEGs or raw files, and with the universal DNG raw format used they can be opened in most raw editing software without the need for an update. Better still is the fact that the latest version of Adobe Photoshop Lightroom is included with the camera.

Images can be stored in two ways. The first is on an SD card. Second, the Leica T has built-in memory. We are used to seeing cameras with 16MB, 32MB or 64MB of built-in memory, but the Leica T has a huge 16GB of internal memory. This means you can happily take the Leica T away on your travels and not have to take a memory card with you. Alternatively, if you run out of space on your card, you know you still have some memory to keep shooting.

The shutter-speed range of the Leica T is between 30-1/4000sec, which is on a par with other compact system cameras of its type, and it

AT A GLANCE

- 16.3-million-pixel, APS-C-sized CMOS sensor
- 3.7in, 16:9 ratio, 1.3-million-dot touchscreen LCD
- 16GB internal memory
- Adobe Photoshop Lightroom included
- Street price £1,350 body only



© MICHAEL TOPHAM



has the usual selection of automatic, aperture and shutter priority exposure modes, as well as manual and a small number of scene modes. The scene modes are just one indication that Leica is targeting a new market with the Leica T, but the biggest indication of this is the fact that the camera uses a touchscreen.

The camera's sleek design, scene modes and touchscreen show that Leica is perhaps aiming at a younger, less conservative audience than it is with its Leica M-series cameras. This younger market is more used to handling a camera touchscreen on a smartphone, with built-in memory, and is quite happy to spend £500 on a smartphone and £1,000 on a sleek laptop.

Wi-Fi connectivity is built in to the Leica T, making it easy to share images between the camera and a smartphone. The Leica T app is currently only available for Apple iOS, but as well as sharing images it also allows for the camera to be remotely controlled via an iPhone or iPad. This really is a modern and forward-thinking camera. In fact, many people have described it as what Apple would make if it made a compact system camera.

8/10

BUILD AND HANDLING

I had two initial reactions when I picked up the Leica T for the first time. My first was, 'Wow! This camera is beautifully designed and crafted from a single block of aluminium.' Interestingly, this is a very similar technique to the way that Apple – a premium brand, like Leica, that has managed to cross over into the mainstream market – makes some of its MacBook laptop computers.

Leica joined forces with Audi when it came to designing the Leica T, and the result really is beautiful. The camera's sleek finish is the result of polishing the camera, by hand, for 45 minutes after it has been milled.

My second reaction when I picked up the camera was, 'Who has stolen all the buttons?' The rear of the camera has no buttons or dials. In fact, other than the shutter button, the on/off switch and two featureless control dials on the top-plate, the Leica T is devoid of any direct controls. Instead, nearly all settings and features are changed and selected using the touchscreen. I can already hear the murmurs of disgruntled photographers bemoaning this lack of direct control, and I have to admit that initially I was sceptical

Above left: The vivid colour setting is quite nice for some subjects, but can be a little overpowering

Above: The natural colours produced when in the default colour mode make the Leica T great for portraits

about the idea. However, the 3.7in touchscreen is very responsive, and the buttons are a good size – not small and fiddly as they are on some touchscreens.

As good as the Leica T's touchscreen is, though, it does take some time to get used to how it operates. The lack of pages and pages of settings being immediately accessible does give the impression that there is not much you can do with this camera. In fact, despite its somewhat basic initial interface, almost everything you would want to change can be easily accessed, but I cover the touchscreen and

FEATURES IN USE TOUCHSCREEN OPERATION

WITH virtually no physical controls on the Leica T, most settings are changed using the touchscreen's virtual menu system. At first glance these appear to be basic settings, but they are actually fully customisable. By pressing the on-screen settings button, the main menu opens to reveal a series of simple on-screen buttons. These control features such as the AF or shooting mode, or the colour setting in use. Initially, I thought the camera was missing a number of key settings, but a

quick press of the '+' button reveals a further set of buttons that can be added to the menu. In fact, it is possible to customise the menu buttons so you can decide which settings you want and the order in which you want them. Holding down one of the on-screen buttons allows it to be dragged to a new position on the screen, so you can place the settings used most frequently to a premium spot.

Changing the settings is straightforward. Some of the buttons,

such as the AF mode, can be altered with a simple tap, such as switching from AF to manual focus, and then it is tapped again to switch back. The same applies to image resolution. There are five image resolutions, from 16.3 million pixels to 1.8 million pixels. Pressing the on-screen button cycles through each setting.

Other buttons, such as the colour mode, reveal an on-screen menu when pressed. You simply press the required setting, such as vivid or black & white high contrast.

Up to three user profiles can also be created. These allow the on-screen custom menu layouts to be saved, so if more than one person is using the camera each can call up his or her own set-up menu. Alternatively, different profiles can be used for different styles of photography.

When it comes to playing back images you have taken, I won't reveal here how you do this, as it will spoil the fun, but it is actually straightforward – if you know how to do it...



navigation system in more detail in the *Features in use* section (see below).

The two dials on the top of the camera are set to control the shutter or aperture when shooting one of the priority modes, with the other controlling the ISO sensitivity, exposure compensation, white balance, autofocus, flash mode or shooting mode. While in manual mode, the buttons control the shutter and aperture. The twin control system works well and is simple to use, and for the most part I didn't miss having a vast number of controls.

The one control that is often difficult

The in-camera black & white high-contrast mode produces lovely results. Note that the metering takes the highlights right to the point of clipping

to change on cameras is the AF point. Thankfully, this can be changed via the touchscreen quickly. I wish all manufacturers would incorporate touchscreens for the sole purpose of making the selection of the focus point easier.

The one slight quirk with the Leica T's touchscreen AF selection is that once the point has been selected and focused, a half-depress of the shutter button doesn't refocus. This means that if you select a point and then want to recompose slightly, you have to select the point again rather than half-depressing the shutter button. Another thing that may be slightly annoying is the lack of a screw thread on the Leica T shutter button, although with the camera having Wi-Fi remote control this shouldn't be too much of an issue.

Given the quality of the Leica T's body, it is a shame that the door for the memory card and USB sockets is made of plastic. The reason for the use of plastic is to enable the use of Wi-Fi, which won't transmit through metal. Similarly, the battery door is plastic, but this also has a bizarre unlocking mechanism that is either annoying or a genius idea. A lever unlocks the battery cover, but when you try to pull the battery out you can't. You have to half-push the battery and cover back into the body to release a catch to enable the battery to come out. I presume that this system has been set up to prevent the battery from just dropping to the floor, but I think it is a little over-designed.

AUTOFOCUS

Unlike more recent compact system cameras that have either a hybrid or phase-detection AF system, the Leica T uses a contrast AF system, which is more conventional for a CSC. That is not to say the Leica's AF is inferior. Contrast-detection AF can be more accurate than other methods, and overall I found that the Leica T confidentially found focus in good light. Although it wasn't the fastest AF system I have seen on a compact system camera, it was fast enough to meet the demands of the photographers at whom the camera is aimed.

In low light, the AF of the Leica T struggled a little, although the AF illuminator on the front helped the camera to lock focus on subjects that were up to a few metres away.

Selecting the AF point via the touchscreen was a real benefit and I found that it was the AF mode I regularly used. Face detection and multi-point AF modes are also available, as is manual focus.

7/10

METERING

The Leica T has spot and centreweighted metering, as well as evaluative (or, as Leica calls it, multi-field). I used the Leica T in bright sunlight and very dark, overcast conditions, taking a variety of shots, and the multi-field metering produced excellent results almost without exception. The metering will take highlights right to the point of clipping, which



8/10



means that while midtones are generally well exposed, shadows are sometimes quite dark, which creates a good level of contrast between highlights and shadows. I was very impressed with the metering and I would imagine that those who shoot JPEG images can rest assured that they can probably leave the camera in multi-field mode and just occasionally add $\pm 0.3\text{EV}$ where needed.

9/10

DYNAMIC RANGE

Measuring 12.12EV at ISO 100, the Leica T has a respectable dynamic range for the size and resolution of its sensor. This allows it to retain a fair amount of detail in highlights and shadows, although it falls a little short of some of the leading DSLR cameras. It is certainly comparable to other compact system cameras with a similar resolution.

Above ISO 800, the dynamic range starts to drop quite rapidly, and at ISO 1600 it is around 1EV less than many of its competitors, including a few with smaller sensors. To get the most highlight and shadow detail from the Leica T, I would advise shooting between ISO 100 and ISO 400.

8/10

WHITE BALANCE AND COLOUR

There are five colour settings on the Leica T, with each accessed via a quick press of the film-mode touchscreen button. As well as the standard mode, there are natural and vivid colour options. Of these, I found that the natural option was a little too muted for my taste, especially as I found that the standard setting provided JPEGs with realistic natural colours. The vivid mode was very vivid. An image I took of some buses on a grey London day looked as though I had selected a 'colour-pop' mode, with the vibrant red of the buses appearing singled out against the dull and muted grey clouds and architecture.

There are also two black & white modes – b&w natural and b&w high contrast. Of these, high contrast is my favourite, producing great black & white images straight out of the camera.

Each of the colour modes can be adjusted, with contrast and sharpness available for customisation in all modes and saturation when using the colour modes.

While some cameras have a vast number of colour modes and settings, it is refreshing that the Leica T has a limited selection. I find that I generally only use one or two colour settings anyway, especially as I shoot in raw mode, so for me they are purely a starting point or reference. My only criticism is that you cannot apply a colour filter effect to the black & white film modes.

I found that the automatic white balance worked well in both bright sunshine and overcast conditions. In



Facts & figures

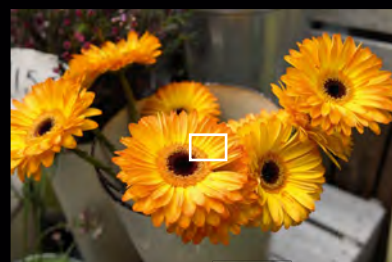
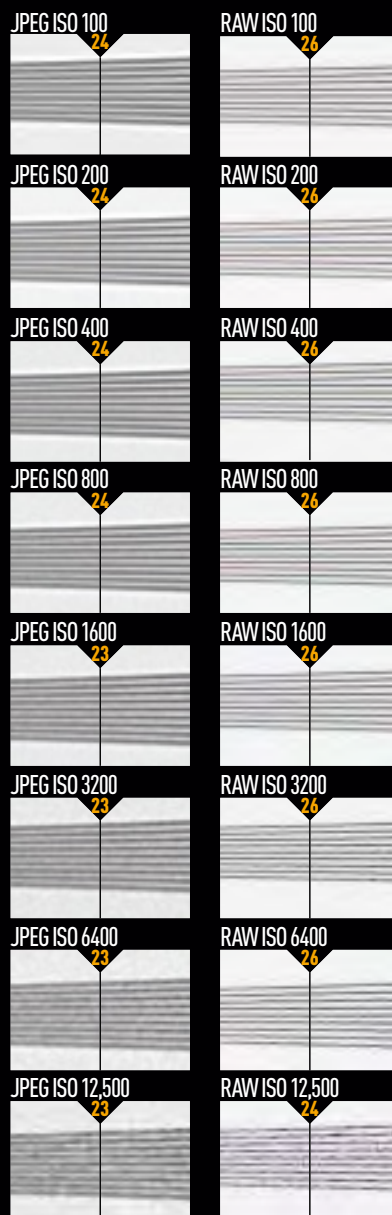


RRP	£1,350 body only
Sensor	16.3-million-effective-pixel, APS-C-sized CMOS (23.6 x 15.7mm) sensor
Output size	4928 x 3264 pixels
File format	JPEG, raw (DNG), JPEG+raw, MP4 video
Compression	2-stage JPEG (Fine, Superfine)
Colour space	AdobeRGB
Shutter type	Focal plane shutter
Shutter speeds	30-1/4000sec
Max flash sync	1/180sec
ISO	100-12,500
Exposure modes	PASM, 9 scene modes
Metering system	Multi-field, centreweighted and spot
Exposure comp	$\pm 3\text{EV}$ in 1/3 EV steps
White balance	Auto, 5 presets, 2 custom modes
White balance bracket	N/A
Drive mode	5fps for 12 frames
LCD	3.7in TFT, 1.3-million-dot touchscreen
Viewfinder type	Optional EVF (Leica T Visoflex around £400)
Field of view	100%
Dioptr adjustment	Yes
Focusing modes	Contrast detection, single, multi, spot, face detection and touch AF
AF points	195 selectable points
DoF preview	Yes
Built-in flash	Yes
Flash control	$\pm 3\text{EV}$ in 1/3EV increments
Video	Full HD 1920 x 1080 at 30fps
External mic	N/A
Memory card	SD, SDHC, SDXC and 16GB internal memory
Power	Leica BP-DC13 985mAh lithium ion
Connectivity	Hi-Speed USB, Leica Multi-Interface accessory shoe, Wi-Fi
Weight	339g (without battery)
Dimensions	134 x 69 x 33mm

Leica, 34 Bruton Place, London W1J 6NR. Tel: 0207 629 1351. Website: www.leica-camera.com

RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the 18-56mm f/3.6-5.6 set to 35mm and f/5.6. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



100%

The Leica T reveals a good amount of detail considering it uses just a 16.3-million-pixel sensor



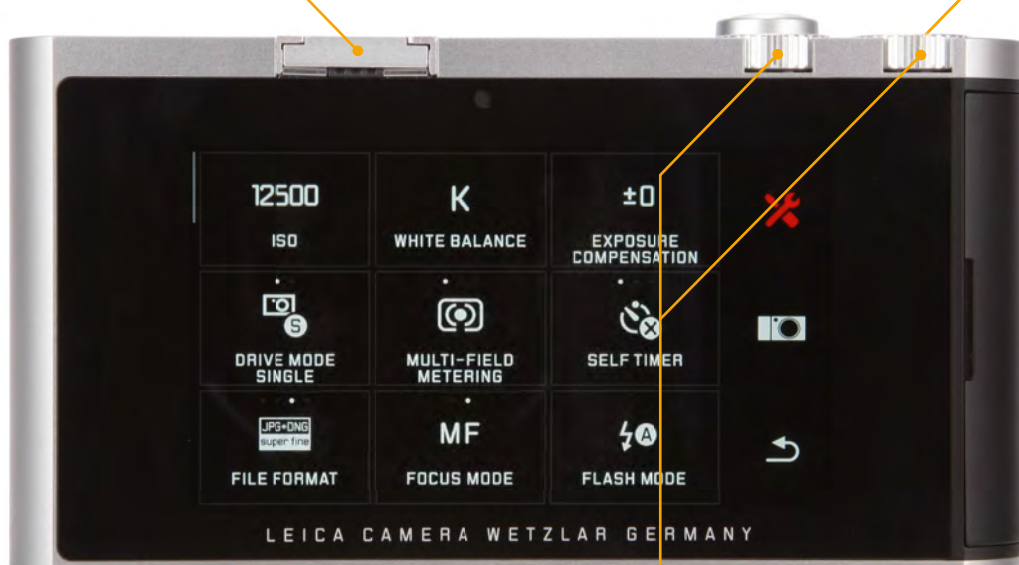
FOCAL POINTS

Multi-interface shoe

As well as being compatible with the new Leica SF 26 flashgun, the multi-interface shoe also allows the Visoflex (Typ 020) electronic viewfinder to be used. Interestingly, the EVF also has built-in GPS connectivity

Movie recording

Video recording can be started or stopped using a dedicated button on the Leica T's top-plate



Camera shown actual size

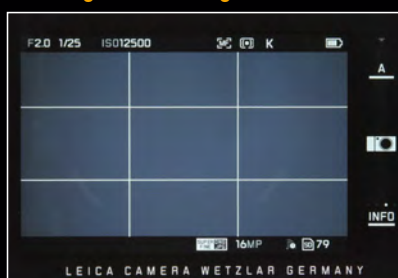
Accessories

There are a number of dedicated accessories for the Leica T, including carrying straps, leather protection cases, carry cases and colourful T-snap cases. Perhaps most unusual is a leather over-the-shoulder holster that allows quick access to the camera, even if it does look like you are carry a handgun

Dual control dials

The dual control dials can be customised to control various exposure or shooting settings, but most photographers will want to have the aperture/shutter speed on one dial and exposure compensation or sensitivity on the other, depending on the exposure mode

Shooting screen with grid line



Colour modes



Shooting screen with histogram





© MICHAEL TORHAM

The multi-field metering did well to balance the exposure in this high-contrast scene

fact, when I made some comparison images, I actually preferred the slightly more neutral results that the AWB setting produced in bright sunlight compared to the same image taken in the sunny white balance setting.

9/10

NOISE, RESOLUTION AND SENSITIVITY

It may sound quite obvious, but to get the best from the Leica T you really need to shoot raw images. While the JPEGs are sharp from both lenses used with the camera, the JPEG compression, noise reduction and image processing can just take the edge off the camera to reveal what is a staggering amount of detail for a 16.3-million-pixel camera.

The raw files reveal much more detail. A quick tweak to the sharpness and local contrast of the DNG raw images improves the detail resolution, and applying just a tweak of luminance noise reduction in Adobe Camera Raw goes a long way to taking the edge off any noise that begins to appear at ISO 400.

As can be seen in our resolution charts (page 52), the Leica T only really resolves detail up to around 26lpmm at ISO 100. This is about the same as most other cameras with good 16-million-pixel sensors. However, looking at the raw images it is clear to see that the camera still recognises lines right up to the maximum value of 40lpmm. Not all the lines are present, so unlike the Nikon D800E and the Sony Alpha 7R, it doesn't outresolve the chart, but it does register some lines and detail. Most other cameras of this resolution would simply produce a blur by this point.

We conducted our resolution chart tests with both the 23mm f/2 and the 18-56mm f/3.6-5.6 lenses, set to a focal length of around 35mm. Both lenses showed a very similar degree of detail in the centre, with little to pick between the two.

Colour noise is very well controlled in

JPEG images throughout the ISO sensitivity range, although there are some hints of purple and magenta noise at ISO 6400 and above. Luminance noise reduction does reduce the level of fine detail, but overall it leaves enough texture on most surfaces so the image is not obliterated. Knowing these limitations, I would happily shoot between ISO 100 and ISO 1600, but I would make sure that I was shooting raw+JPEG to really get the most from the camera.

DNG raw files are easily edited in Camera Raw and it is possible to remove virtually all colour noise from even high-sensitivity images. Luminance noise can be reduced, and again, far more detail can be resolved in comparison to the JPEG files.

26/30

VIEWFINDER, LIVE VIEW, LCD AND VIDEO

Those photographers who were hoping for the Leica T to be more akin to a micro version of a Leica M-series rangefinder will no doubt be disappointed by the lack of optical viewfinder. An electronic viewfinder is available in the form of the Leica T Visoflex, which will cost around £400. I didn't have the chance to use the Visoflex during our test of the camera, but look out for a review of it in a future issue.

The 3.7in touchscreen looks excellent. With a 1.3-million-dot resolution, images look detailed and vibrant, and the screen displays a good level of contrast. The screen is similar in size, design and finish to that of an Apple iPhone 4. It is also bright enough to be used easily on a summer's day.

As a camera designed for photographers, video is something of an afterthought on the Leica T. Full 1920x1080-pixel resolution can be captured at 30fps, but there is no external mic port. However, the accessory shoe on top of the camera has numerous connections, so while a microphone accessory isn't currently available, it may be in the future.

7/10

Competition



Sony NEX-7

TESTED AP 19 NOVEMBER 2011



Fujifilm X-Pro1

TESTED AP 31 MARCH 2012

THE LEICA T enters one of the most hard-fought areas of the compact system camera market, with the 24.3-million-pixel Sony NEX-7 currently one of the best-selling cameras. The NEX-7 is a few years old now, and can be found for just £650 with a kit zoom lens, making it good value. It shares similar dual control dials with the Leica T.

Those who were hoping for a full-frame compact system camera should look no further than the Sony Alpha 7, which is around £1,500 including a kit lens, and third-party mounts are available for Leica M lenses. However, if you were hoping for something more like a rangefinder, then the best option is the Fujifilm X-Pro1 with a 16 million-pixel X-Trans sensor and a hybrid optical and digital viewfinder. It costs around £900 with a 18mm f/2 pancake lens.

Verdict

THE LEICA T probably wasn't what most people were expecting when they imagined a Leica CSC. The lack of an M mount, viewfinder and control buttons will no doubt mean that many photographers write this camera off without even picking it up, which would be a shame.

While the control system may be unconventional, it is functional, fairly straightforward and, more importantly, much easier to use than that found on other cameras that have gone down the touchscreen-only route. It is a great piece of design, and while it lacks a few more advanced controls, it certainly isn't lacking in key features, such as touchscreen AF point selection and Wi-Fi connectivity.

In terms of image quality, the Leica T performs well. It matches some of the best 16-million-pixel DSLRs in terms of resolution, with a good level of noise control.

The Leica T isn't too expensive, although the major catch is that the two lenses currently available cost as much as the camera itself so the price rises from £1,350 to £2,500.

I like the Leica T and as a travel camera it would be a good companion. However, it doesn't really do enough to convince me that I should buy it over, say, a Fujifilm X-Pro1, Fujifilm X-T1 or full-frame Sony Alpha 7.

Amateur Photographer
Tested as a Compact system camera
Rated Very good
82%

	1	2	3	4	5	6	7	8	9	10
FEATURES	8/10									
BUILD/HANDLING	8/10									
NOISE/RESOLUTION	26/30									
DYNAMIC RANGE	8/10									
AWB/COLOUR	9/10									
METERING	9/10									
AUTOFOCUS	7/10									
LCD/VIEWFINDER	7/10									

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- Basic image editing



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FREE Landscape & Portrait seminar with the Sony Alpha 7



JOE CORNISH



ADAM DUCKWORTH

Listen to talks by leading photographers **Joe Cornish** and **Adam Duckworth** plus learn more about the **Sony Alpha 7**

Improve your photography knowledge and skills with an afternoon learning insider secrets from landscape photographer Joe Cornish and portrait photographer Adam Duckworth. Held at the home of *Amateur Photographer* and *What Digital Camera*, you will also have the chance to take part in a studio shoot with a professional model.

YOU WILL

- Learn the secrets of renowned landscape photographer Joe Cornish and portrait photographer Adam

Duckworth, and get the chance to see their exclusive images taken on the Sony Alpha 7R

- Speak to a Sony expert and use the new Sony Alpha 7 and 7R cameras and lenses
- Bring along your own Canon, Nikon or Sony lenses to try on an Alpha 7 camera

WHEN AND WHERE

The seminar takes place on Tuesday 17 June, from 1pm until 7pm at the Blue Fin Building, 110 Southwark Street, London SE1 0SU



THE SONY ALPHA 7 SERIES

Featuring a 35mm full-frame CMOS sensor in a small and lightweight body, both the 24.3-million-pixel Sony Alpha 7 and 36.4-million-pixel Alpha 7R are truly portable cameras, allowing photographers to get the best image quality possible in a palm-sized camera body – far smaller and lighter than a bulky DSLR.

Together with the powerful new BIONZ X processor and an improved XGA OLED Tru-Finder™ with wide field of view, the interchangeable-lens cameras from Sony are packed with practical features – from its dust/moisture-resistant magnesium-alloy body to extensive custom controls to NFC and Wi-Fi, it is not difficult to see why these cameras are already multiple award winners.



FREE TALKS
from Joe
Cornish & Adam
Duckworth

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EMAIL us at spiadmin@ipcmedia.com with the words 'Sony seminar' in the subject line. Please include your name, address and telephone number. Places are on a first-come, first-served basis and limited to 90 people

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WHAT DIGITAL
Camera

For full details please visit www.amateurphotographer.co.uk/sonyseminar



DATAFILE

RRP

Wacom Intuos Pro Small
£199, Wacom Intuos Pro
Medium £299.99, Wacom
Intuos Pro Large £429.99

Size

Small 320 x 208 x 12mm;
medium 380 x 251 x 12mm;
large 487 x 318 x 12mm

Weight

Small 660g, medium 990g,
large 1,800g

Active area

Small 157 x 98mm, medium
224 x 140mm, large 325 x
203mm

Multi-touch

Yes

Pressure sensitivity

2,048 levels

Tilt recognition

60 levels

ExpressKeys

4 (small), 6 (medium and
large)

System requirements

USB port, internet
connection, Windows 8,
Windows 7 SP1 or Windows
Vista SP2/Mac OS X 10.6.8
or later (Intel processor)

What's included

Intuos Pro Medium pen
tablet, Wacom Grip Pen,
Pen stand with 10
replacement nibs and
nib removal tool, Colour
identification rings,
2m (6.6ft) USB cable,
installation CD, quick start
guide, Adobe Photoshop
Elements 11, Autodesk
SketchBook Express,
Anime Studio Debut 8, Corel
Painter 13 30-day trial,
Nik Color Efex Pro 4 Select
Edition

Wacom Intuos Pro

Callum McInerney-Riley tests Wacom's latest pen-and-touch tablet. Boasting wireless functionality and a pen with 2,048 levels of pressure sensitivity, is it the perfect tool for photo retouching?

FOR MANY years, Wacom tablets have been considered industry-standard tools for creative professionals. They are commonly used for photo retouching, illustration, graphic design and architectural drawing, among others. A graphics tablet allows users to sketch, draw, plot, retouch and design with far more accuracy than the conventional mouse set-up.

Last August, Wacom revamped its tablets and brought us the Intuos and the Intuos Pro range. The Intuos series is an entry-level pen-and-touch tablet, while the Intuos Pro series is the high-end pen-and-touch tablet aimed at enthusiasts rather than beginners. The Pro suits the kind of photographer who spends a lot of time on post-production.

FEATURES

There are three versions of the Intuos Pro. The small version measures 320x208x12mm and the area where the pen is active is 157x98mm. The medium version measures 380x251x12mm with an active area of 224x140mm, while the large version has dimensions of 487x318x12mm with an active area of 325x203mm.

The pen boasts 2,048 levels of pressure sensitivity with 60 levels of tilt sensitivity. With such a high range of sensitivity and tilt functionality it is possible to emulate traditional brushes, pens and pencils to give photographers more control.

Wireless functionality is included with the Intuos Pro. It is powered by a battery that is charged via Micro-USB. A small wireless

adapter plugs in to the USB port, and so long as you have the drivers it's ready to go.

The medium and large tablets have eight programmable keys, while the small version has six. Wacom calls the programmable keys ExpressKeys. These can be customised to any shortcut you wish, such as launching Adobe Photoshop or something as simple as adjusting your computer's volume.

In addition, application-specific shortcuts can be set up. For example, users can customise one of the ExpressKeys with the Photoshop shortcut for 'step backwards' – Cmd/Ctrl+Shift+Z – and this would work exclusively in Photoshop. This allows users to configure their set-up depending on what they are editing and continue to edit without disrupting their workflow.

In the middle of the ExpressKeys is a touch ring. This has four customisable functions and by moving a finger clockwise or counter-clockwise, this ring can perform functions such as brush resizing and zooming in and out.

The Intuos Pro has multi-touch capabilities, allowing users to control it using their finger. Essentially, you can turn the Intuos Pro into a giant trackpad complete with gestures.

PERFORMANCE

As the small version of the Intuos Pro is smaller than a 15in laptop, I found it was easy to transport it for editing on the go and the active area was sufficient enough for most image edits. However, if I had no plans to carry it around, then the medium would

be the best size.

With 2,048 levels of pressure, the pen can be fine-tuned in Photoshop using flow and opacity and then it becomes incredibly responsive. Also, with custom-textured brushes, it's far easier to retouch blemishes on skin without making specific areas look out of place. **AP**

Verdict

FOR THOSE people who spend a lot of time poring over pixels in Photoshop, a tablet is certainly a worthwhile purchase. The Wacom Intuos Pro has numerous customisable buttons that take a while to get accustomed to, but once you're used to them it supercharges your workflow. Things such as sampling an area, changing a tool and resizing a brush are all as simple as a tap of an ExpressKey or a twiddle of the touch ring. If a good image has the potential to be a great image, the Wacom Intuos Pro will help you to achieve that.



Wacom Europe GmbH, Europark Fichtenhain A9, 47807 Krefeld, Germany. Tel: 0207 744 0831. www.wacom.eu

AskAP

Let the AP team answer your photographic queries

Manual



ALL PICTURES © STEVE HALL

Auto



Program



PSYCHEDELIC HORRORS

Q I have recently acquired a Canon PowerShot G12, which appears to be in full working order, except that I am unable to produce a properly exposed image in bright light using either auto or manual-exposure options. The camera's metering sets very low shutter speeds and wide apertures, even in bright light, leading to blown-out pink highlights. Even using the camera's manual settings doesn't produce an acceptable image in bright conditions. In other lighting conditions, it appears to work well.

Above are some of my images to illustrate the problem, taken using auto, program and manual modes. Do you think this is a fault or, unbelievably, is this a camera that simply does not work well in bright situations? **Steve Hall**

A Having recommended the Canon PowerShot G12 as a possible purchase to Mac (right), I can assure you that this isn't a camera that 'does not work well in bright situations'. It's usually a great all-rounder, but yours is clearly unhappy if it's producing results reminiscent of the psychedelic horrors of Colorivir.

I would say you have a camera that has exceeded its useful life. I can't tell you what the problem might be, but it appears to be fairly fundamental – perhaps even sensor-based. Given the age and relatively low second-hand value of a G12, a repair is almost certainly going to be uneconomical.

Chris Gatcum

ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: apanswers@ipcmedia.com, via twitter (@ap_answers) or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

IN SEARCH OF PERFECTION

Q Like Roy5051 (*Letters*, AP 19 April), I have been looking for 'the perfect camera' for some time. My ideal would be smallish model, with a decent viewfinder, a flip-out or folding screen and be able to take macro photographs of flowers and fungi. My Canon PowerShot A80 did all this reasonably well, but it only had 4 million pixels.

Since its demise, I've been looking for a replacement without success. The nearest in the past few years was the Canon PowerShot G12 – I waited for the next update, but alas, there was no flip-out screen. Most photographers I speak to want a viewfinder and a folding-type screen, so why are there so few at a reasonable price? My money is burning a hole in my pocket, but for now I must stick with my large and heavy Fujifilm FinePix S9600.

Mac Jackson

A With its decent (in a compact camera sense) optical viewfinder, 2.8in vari-angle LCD screen and excellent close-up focusing capabilities, the PowerShot G12 appears to tick all the boxes on your wish list – so what's stopping you?

If it's the fact that it isn't the 'latest and greatest' PowerShot model, then I'd suggest you dismiss that thought immediately. Yes, the G12 may 'only' have 10 million pixels, but that isn't hugely different to the 12-million-pixel resolution of the more recent G16. Both will let you make decent A4-sized prints, and if you need to print larger than this I suggest that a 'compact' camera (in terms of sensor size) is not what you should be looking for.

If you need convincing further that pixels don't necessarily count, then consider this: the G9 had 12 million pixels when it was launched in 2007, so things haven't advanced that much over the years. Indeed, the reason the more recent PowerShot models have a comparably low resolution is because Canon deliberately *decreased* the resolution of the G11 (which utilises the same sensor as the G12) to 10 million pixels, compared with the 14.7-million-pixel PowerShot G10 that preceded it. The reason? Fewer pixels on the same sized sensor was considered 'better' in terms of maximising the camera's light-gathering prowess (or, to put it another way, squeezing

almost 15 million pixels onto such a small sensor was deemed a step too far).

Of course, pixel count is only part of the story, as processing, lens coatings and myriad other small tweaks can be made to improve matters, but the bottom line is that you may already have

identified the camera that meets your needs. With second-hand prices starting at around £100, even if the G12



AP GLOSSARY

Long-exposure noise

Last week's glossary took a look at high ISO noise, but there's another cause of this unwanted texture that can degrade the fine detail in our images – long exposures. Unlike high ISO noise, which is largely a result of signal amplification, long-exposure noise is a result of heat. Whenever your sensor is actively recording an image, it generates heat. The longer the exposure, the greater the heat build up is, and there will come a point when 'thermal noise' starts to have an adverse effect on your images.

However, the good news with long-exposure noise is that it's consistent, so it is easier to identify and – if not eradicate entirely – at least reduce. In this case, the answer comes in the form of 'dark-frame subtraction', which you will probably find in your camera's menus labelled 'long-exposure noise reduction' (or similar).

When activated, long-exposure noise reduction tells the camera to make two exposures. The first is a 'normal' long exposure, in that the camera opens the shutter and exposes the

sensor to light. This is the 'photograph'. Immediately after the first exposure, a second exposure is made for the same duration. This time the shutter *doesn't* open, so the 'image' that the sensor records should be entirely black (if the shutter doesn't open, no light should be recorded). However, because of the heat building up on the sensor, this second image won't be black – it will be affected by noise. This is what is known as the 'dark frame'.

Now, because long-exposure noise is (near enough) consistent at the same exposure time, the camera can take the 'noise map' of the second, dark-frame image and subtract it from the first photograph, immediately reducing the level of thermal noise. Of course, the downside to this is that two long exposures need to be made for one image. This isn't necessarily a bind when your exposures are measured in seconds, but when they last minutes, it can soon become impractical to double the time it takes.

turns out *not* to be your perfect partner, it's unlikely that you'd lose more than a couple of pounds selling it on, and certainly a lot less than you'd lose if you bought new and made the wrong choice.

Having said that, if second-hand is a definite turn-off, perhaps Canon's PowerShot G1 X is the one for you. Again, it seems to tick most of the right boxes, and its 14.3-million-pixel, 18.7x14mm sensor (bigger than micro four thirds) delivers image quality comparable to some APS-C DSLRs. It does fall short when it comes to its close-up performance, though. The macro mode only focuses down to 20cm with the lens at a wideangle, 28mm equivalent focal length setting. This makes the optional FA-DC58C filter adapter and a 58mm screw-in close-up lens almost essential if you have any close-up aspirations, adding both bulk and cost. You can expect to pay £450-£500 for the camera, adapter and a +10 dioptre close-up lens, but that is perhaps a little more than the 'reasonable price' you alluded to. **Chris Gatcum**

GETTING A GRAINY EFFECT



Many portrait photos I see have a really nice grainy effect to them. I've searched high and low to try to find out how to get this look, but I'm still none the wiser. I don't know if it's an in-camera effect or if it's done during editing. I've tried playing around with noise

on Photoshop, but I don't think it's what I'm looking for. Can you help? **jackclark3**

A There are countless ways of introducing 'filmic' grain into a digital image, but it's almost certainly something that would be applied during post-production. If you search online for 'grain filter' you will find countless tutorials, and before spending any money on additional software I would suggest giving some of them a go to see if they work for you. I use Photoshop's Noise filter (set to Gaussian and Monochrome), followed by a very small amount of Gaussian Blur (typically with a Radius of 0.3-0.5) to soften the obviously digital edges.

If you can't find anything that you like, there are numerous 'film-effect' plug-ins for Photoshop that will simulate grain at the push of a button (or slide of a slider). DxO's FilmPack is one of my favourites, which can run as a standalone program or a plug-in via Photoshop. If it's grain you're after, you might like the Kodak TMax 3200 or Ilford HPS 800 looks that it offers, although the low-saturation, high-grain look of Fujifilm Superia HG 1600 can also produce atmospheric results. However, you will need the Expert version of the program (at £79) to get that one – the Essential edition (at £39) contains fewer options. You can find out more and download a trial (Windows or Mac) at www.dxo.com.

Chris Gatcum

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In next week's AP
On sale Tuesday 10 June

30 SUMMER ESSENTIALS

We round up 30 pieces of essential kit for your summer travels, from waterproof equipment to image back-up solutions that will help you capture great holiday shots



ON TEST



TAMRON 16-300MM 18.8X ZOOM

We test one of the widest ranging zooms on the market, the **Tamron 16-300mm f/3.5-6.3 Di II VC PZD Macro**

LANDSCAPES

CAMERAS FOR LANDSCAPES

Six Landscape Photographer of the Year competition winners talk about the cameras they use to take winning images



© STEVE GRAY

HANDS-ON

PENTAX 645Z FIRST LOOK



We take a first look at the medium-format **Pentax 645Z** with new imaging sensor and processor

CONTENT FOR NEXT WEEK'S ISSUE MAY BE SUBJECT TO CHANGE

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AS121	PP1	860	0.9	0.1
AS121	PP1	860	0.9	0.1
AS121	PP1	860.0\$*	67%0/5	0.17 %2
AS121	PP1	0...		0.1
AS121	PP1	0...0\$*	67%0/5	0.17 %2
AS121	PP1	860.0\$*	67%0/5	0.17 %2
AS121	PP1	860.0\$*	67%0/5	0.17 +22

♯5121	PP1		+22'		0.17
♯5121	PP1	0.			0.1792'
♯5121	PP	♯261	♯31 (167-3)		0.1792'
		(182' * 71/121)	7.78% 6/7	PP	0.1792'
♯5121 (1)		(-71'1' (50.			0.17
♯5121 (1)		(-71'1' (50.			0.17836'
♯5121 (1)		(-71'1' (50.			0.1792'
		(182.71/366.52	**:	71/♯219/57/5	0.1792'
71/7/386/0.		(101/17	71/♯219/57/5		0.17
♯5121/55:		(182/151/5	25 ♯5121/5		0.1792'
♯5121		(-1'59			0.1792'
♯5121		(-1'59+ .167			0.17836'
♯5121		(-1'59+ .167			0.17836'
♯512156		1 (5/027/6: 7&+			0.1792'
♯512167		63/ (1' 71) 755160.77/5			0.1792'
♯512151' (1)		1' (5 %			0.1792'
♯5121/21		755160.77/5	51' 5/8/9/5		0.17
♯512136		92267/5	2555121/26	1 HH	0.17
6:05	PP	(1' 84+60.558/55)	64+ (1		0.17836'
6:05	PP	55121			0.1792'
6:05	PP1	♯634/558/♯5121/7			0.1792'
6:05	PP1	(1' * 0.5852 683/5%6+553/16			0.1792'
6:05	PP1	♯32	♯5852		0.17836'
6:05	PP1	♯32	♯5852 +22'		0.1792'
6:05	PP	♯32	8203/7: 74+22'		0.1792'
750521	PP1	63	105852/16		0.1792'
750521	PP1	(L/1)	♯3 563/5+5	0.1792'	
750521	PP	5' 1' 563/5+5	♯57/67		0.1792'
750521	PP	♯3	♯5852		0.1792'
750521	PP	♯3	♯5852		0.1792'
♯5121	1	♯92' *	♯52/ (0.347/7)	0.1792'	17

Contax 'G' Compacts & SLR & Ricoh

8217\$; * %2' < 0,17
8217\$; 7L 7,7\$1,80 8203\$87 /(\$7+(5 \$86(0,17 \$86(1
8217\$; PP1 %2*217 : ;7+) /7(5)1(5 0,17 \$86(1
8217\$; PP1 %2*217 : ;7+) /7(5)1(5 0,17 \$86(1

21715:	PP1	%2 215	1715	21715: +22	0.17 %2: 1'
21715:	PP1	62115\$5** +22'			0.17 %2: 1'
21715:	7/5	1/\$6+125 *			0.17 856(1'
21715:	7/5	1/\$6+125 *			0.17 856(1'
21715:	**	\$75\$6(125 25 21715: 7			0.17 %2: 1'
21715:	6\$	1/\$6+ \$3725			0.17
21715:	\$	\$8721286 %2' c \$5(12:			0.17
21715:	\$5\$ 92'	c 67553	1675857216		0.17 %2: 1'
21715:	77-36&	\$5 PPI	63(5%821' 7.21		0.17
21715:	PP1	7166557 3518&	(1/16 +22'		0.17
21715:	PP1	\$315\$5			0.17
21715:	PP1	\$315\$5 00			0.17
21715:	PP1	62115\$5 7.00			(: 8 %2: 1'

Leica 'M', 'R' & Screw & Binoculars

[illegible]

./, &S /%2 <203: 7+ PP1 6800.8521	0.17
./, &S /%2 <	0.17
0.12/75/&1: (7+ PP1 52.25..	(&
0.12/75/&1: %2 <203/71: 7+ &S6/	(&
92./71/51 (5 PP1 12.721/1 &S0 0.2817	0.17; 92./
./, &S PP1 6800.85210: 7+./, &S /)7/5	0.17
./, &S PP1 6800.85570: 7+ 555:/ 22'16+22'	0.17
./, &S PP1 6800.8557.8855:/ 7+ 22'16+22'	0.17
./, &S PP1 6800.8521 %\$& 6.51R	0.17 +22'
./, &S PP1 6800.8521 %\$& 1R	+22' (& 856/
./, &S PP1 6800.8521 &2/536/%	0.17
./, &S PP1 6800.8521 &2/520: 1/	0.17
./, &S PP1 6800.8521 &2/520: 1/57+5 &S6/	0.17; 856/
./, &S PP1 &2/6 (2866 6800.8521	0.17
./, &S PP1 6800.85570 %7/57167	0.17; 92./
./, &S PP1 6800.8521 %\$& 58/717 +22'	0.17; 92./
./, &S PP1 6800.85570 %7/58767 +22'	0.17
./, &S0 5.25/20.0 0 77/H	0.17
./, &S PP1 / 1.&./ (1055 685:/	(&

(; & .1.((3(5

/(.&S PP1 +(.0055 +22'	0.17
/(.&S PP1 +(.725 +22' 0.02817	(& ;
/(.&S PP1 +(.725 1. (.335	(& ;
/(.&S PP1 (.035 %&S. 685:	0.17
/(.&S PP1 +(.725 +22' 685:	(& ;
/(.&S 6922)1' (.5)25 PP1(166 &S6(	0.17 &S6(
/(.&S6)(\$6+)250 0 0 W4F	0.17 %2: '
/(.&S: .1' (50)250 HF	0.17 %2: '
/(.&S %2: <%&S. 675\$3 \$1' .1675887,216	(& ; %2: '
/(.&S %2: <%&S.	0.17

Medium & Large Format

Medium & Large Format

%S21.\$ (756L/520/7(1: //	%S.	PP /16	0.17
%S21.\$ (756 : //	%S.	63(1' *5.3	(.8
%S21.\$ PP (=1\$121 0\$	%S.	756	0.17
%S21.\$ PP (=1\$121 0\$	%S.		0.17
%S21.\$ PP (=1\$121 0\$	%S.	0.17 92(1'	
%S21.\$ PP (=1\$121 0\$	%S.		0.17
%S21.\$ PP (=1\$121 0\$	%S.		0.17
%S21.\$ (756L	%S.		0.17
%S21.\$ (=0(7/5 : 35.60	%S.		0.17
%S21.\$ 3/1.35 35.60 25 756(756L	%S.		(.8
%S21.\$ 3/1.35 35.60 25 756(756L	%S.		(.8
%S21.\$ 63(1' *5.3) 25 756(756L	%S.		(.8
%S21.\$ 72721' *	%S.		0.17
%S21.\$ PP (=1\$121 6	%S.		0.17
%S21.\$ 64SLA203 : 74. PP 36 : /	%S.		0.17

[illegible]**Hasselblad**

+\$66/1/WS	8 [1/2] < : /)	0,17
+\$66/1/WS	80 9/2 < : ,7+ PP1 7 +22'	0,17
+\$66/1/WS	PP1 125: 351	0,17, 1. (1/351)
+\$66/1/WS	(10 1/2 <) % \$&. %&.	(&)
+\$66/1/WS	PP1 8) / (: ,675 21 +22'	0,17 9/2
+\$66/1/WS	352 / \$6+ 820 3/(7)	0,17 9/2 ; ' 8186'
+\$66/1/WS	% \$&.	(&)
+\$66/1/WS	8: : '1' 5 027(	0,17
+\$66/1/WS	3/ \$1 35 60	0,17
+\$66/1/WS	30 35 60	0,17
+\$66/1/WS	80 : /) % \$&.	0,17
+\$66/1/WS	(: 7,16,21 78% ()	0,17

Nikon Auto-Focus, Digital Lenses & Accessories

1	21	%2<	8203/(7(	0.17	%2<
1	21	0%	%677*5(3)25)	0.17	%2<
1	21	%2<		0.17	%2<
1	21	PP1	%') ('\$) ;) : & + < / (/ 16	0.17	%2<
1	21	PP1	\$)	0.17	%2<
1	21	PP1	\$)	0.17	%2<
1	21	PP1	\$) %' : ' + + 22'	0.17	%2<
1	21	PP1	%') ('\$) 69.%67.21.5(/ 887.21	0.17	%2<
1	21	PP1	%') ('\$) 6 + 22	0.17	%2<
1	21	PP1	%') ('\$)	0.17	%2<
1	21	PP1	%') ('\$) 69.%67.21.5(/	0.17	%2<
1	21	PP1	%') ('\$) 6.856(	0.17	%2<
1	21	PP1	%') ('\$) 69.95(	0.17	%2<
1	21	PP1	%') ('\$) 69.95... / \$767	0.17	%2<
1	21	PP1	%') ('\$) 6	0.17	%2<
1	21	PP1	%') ('\$) 695	0.17	%2<
1	21	PP1	\$)	0.17	%2<

1-21	PP I	\$) 31'	0,17 %2; ('
1-21	PP I	\$) : .7+ 0\$852	0.17

1.21	PP1	'	+	22'		0.17
1.21	PP1	j	(')	\$ 69.63\$721.5'	8&7210.17.92'	0.17
1.21	PP1	'	'	%\$8.		0.17.92'
1.21	PP1	'	'	'		0.17.92'
1.21	PP1	'	'	(')	\$ 69.65' 8&	0.17.92'
1.21	PP1	j	(')	'		;&
1.21	PP1	j	(')	'	\$ 728&	0.17.92'
1.21	PP1	'	'	'	9.96\$7215' 8&	0.17.92'
1.2178	0..	[7/]	(8219/57)			0.17.92'
1.2178	0..	[7/]	(8219/57)			0.17.92'
1.2178	5'	[7/]	(8219/57)			0.17.92'
1.2178	5'	[6/]	(8219/57)			0.17
1.2166	63'	(')	'			0.17.92'
780521	'	'	7/	(8219/57)	51.21.7	0.17
1.21'	'	\$8721.	'	(5)25.1.21	6'	0.17
6.05	PP1	(')	'	\$63+5.8.5	/57/67	0.17.92'
6.05	PP1	'	+	22'		0.17
6.05	PP1	'	'	\$852	/57.67/56.21	0.17.92'
6.05	PP1	'	'	\$852	+22	0.17.92'
6.05	PP1	'	'	\$32+\$60	\$852 /16	0.17.856'
6.05	PP1	'	'	+60		;&

6. 0'S	PP	1	;\$6+(5.8\$/	(; 8.92' (;
6. 0'S	PP	1	\$63+(5.8\$/	0.17; 92' (;
6. 0'S	PP	1	;\$7+5.89\$5+22'	0.17; 92' (;
6. 0'S	PP	1	;\$60+237.8\$/ 67\$%/6.5	0.17; 92' (;
6. 0'S	PP	1	\$8+60	0.17; 92' (;
6. 0'S	PP	1	\$237.8\$/ 67\$%/6.1	0.17; 92' (;
6. 0'S	PP	1	\$32	0.17; 92' (;
6. 0'S	PP	1	\$60+237.8\$/ 67\$%/6.5	0.17; 92' (;
750521	PP	1	\$5; 1.98; 7.4+0.2725	0.17; 92' (;
750521	PP	1	); /; \$63+(5.8\$/	0.17; 92' (;
750521	PP	1	); /; \$85; 1.98	0.17; 92' (;
72. 1'S	PP	7	\$7; 352; /; \$852; 1.57/67	0.17; 92' (;
72. 1'S	PP	1	); /; \$63+(5.8\$/ 7; 352	0.17; 92' (;
72. 1'S	PP	1	\$63+(5.8\$/ 7; 352; /;	0.17; 92' (;

Nikon Manual

1.21	7.751.80 %\$8. '92'	0.17 %2:
1.21	+3: .7+0	0.17
1.21	3/8.550.50 \$2 \$2/(.872)1.17	0.17
1.21	+3.7751.80 '92'	0.17
1.21	'92' <5/ \$1 <8/ (\$1 '92)	0.17
1.21	3+2720.42 <5+520	0.17
1.21	'92' <: 7+0' 0% .5/9	0.17
1.21	3/15.35.60 9/5<6/+7' .1.21.35.60	(.8
1.21	3+2720.42 <5+520	0.17
1.21	('92' <+520	0.17
1.21	('92' <8/	(.8
1.21	('92' <5' 81' <856/) : .7+0' 555/	(.8
1.21	('92' <5' 81' <856/) : .7+0' 555/	0.1
1.21	PP1 \$.8203/(7: 75) 7/56	0.17
1.21	PP1 \$.	0.17
1.21	PP1 \$.	(.8
1.21	PP1 \$.6	0.17
1.21	PP1 1.1..25	0.17
1.21	PP1 1.21.7 683/5/16	0.17
1.21	PP1 \$.	0.17
1.21	PP1 \$.6 \$520 \$2/(.872)1	0.17
1.21	PP1 \$.0521..25.56	0.17
1.21	PP1 \$.6 \$520 \$2/(.872)1	0.17
1.21	PP1 \$.6 \$5(6' 6' 5) \$325.757/16	0.17
1.21	PP1 \$.6	(.8
1.21	PP1 \$.882/(23)2886.5.1	0.17
1.21	PP1 \$.6 \$0.8521..25	0.17
1.21	PP1 \$.6+257.7/(3+272.1% .2	0.17
1.21	PP1 1..25.4	0.17
750.521	PP1 (:) : .7+30	0.17
1.21	PP1 0.5525/(16: 7+7)5/617	0.17
1.21	PP1 *220 1..25.0 \$852 \$.6	0.17
1.21	PP1 \$.6=220 \$852	0.17
1.21	PP1 \$.6=220 \$852	(.8
1.21	I \$.6	(.8
1.21	PP1 \$.=220	(.8
1.21	PP1 1..25	0.17
1.21	PP1 6/5(6' 6' 220.7/1)(3+27	0.17
1.21	3% '92/: 6' 7+ 289/ (\$39 \$1/56)	0.17
1.21	0.32685/1/0 '88.125) 6/	0.17
1.21	0.2725 \$.5 (16.25) D) 0 | 0 |	(.8
1.21	\$872: (7:16.21.5)	0.17
1.21	\$872: (7:16.21.5)	0.17
1.21	\$872: (7:16.21.5)	0.1
1.21	\$872: (7:16.21.5)	0.1
1.21	\$7/1(8219.57/5 \$)	0.17
1.21	\$219/57/5	0.1
1.21	\$219/57/5	0.17
1.21	\$219/57/5	(.8
1.21	(\$6+25) 0 | 0 |	0.17
1.21	(\$6+25)	0.17

Olympus Manual

2/-0386 20 1%2' < 6+52(0	0.17
2/-0386 20 1%2' < %58.	0.17
2/-0386 20 6327 %58.	0.17
2/-0386 20 %58.	(& ;
2/-0386 PP1 = 8.2	0.1
2/-0386 PP1 = 8.2.	0.1
2/-0386 PP1 03852	0.17
2/-0386 PP1 = 8.2 \$872 6 9(5+555(//16 0.17 856(	0.17 856(
2/-0386 PP1 = 8.2.	0.17 92(
2/-0386	0.1
2/-0386 1' 5(	0.1
2/-0386 1' /58.	(& ;
2/-0386 1' /58+81	0.1
2/-0386 P55 785' 13 11' 15	0.1

Lighting Kit

0.17 & \$6/1'

wanted...

: H X U H Q O U H T X U H \ R X U X V H G S K R U J U S K I F H T X L S P H Q W: H K D Y H
F X W R P H U / Z D W J I R U 1 I N R Q & D C R Q / H I E D & R Q M J % U R G I E D
+ D W H E D G D G G P R W R M H U P D N H V R I F D P H U D G Q M H D F F H W R U I H V
E I G R E X O U V D G G F R O F I D E O M

: H Z LOEX \RUFDVK \URP \RX RUZH DUH KDSS\ WR VHQRQ
 \RXUEHKDD RQ D FRP P \MRQEDMV %HMSUEHV SDLG : H FDQ
 DUUDQJ H FRQFMRQ DQG HYHQ FDQDQG FRQFMRQ DQG SD RQMH
 VSRML QHFHMV DQ ZKHUHQ MH8.



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★★★★★ 'great all round camera'
Jeddy - Nottinghamshire



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Sammydo - Ulster



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GX7 + 20mm lens £849

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OM-D E-M1 + 12-40mm £1899
OM-D E-M5 Body £629
OM-D E-M5 + 12-50mm £759



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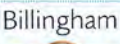
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SIGMA 150-500mm DG OS	£749
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SIGMA 35mm f1.4 DG HSM	£699
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460 MG head	£65	496 RC2	£47
494 RC2 head	£46	498 RC2	£79
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Bronica 150mm PS Lens	£195	Bronica 150mm PS Lens	£195	Nikon D5000 body	£1,495	Nikon D5000 body	£1,495	Nikon D300 body	£2,250	Nikon D300 body
Hasselblad H2 + Prism	£1,595	Hasselblad H2 + Prism	£1,595	Nikon D300 body	£2,250	Nikon D300 body	£2,250	Nikon D700 body	£2,295	Nikon D700 body
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HC 100mm f2.2 Lens	£1,595	HC 100mm f2.2 Lens	£1,595	Nikon D3S body	£250	Nikon D3S body	£250	Nikon AF 14-24mm f2.8G	£179	Nikon AF 14-24mm f2.8G
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T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	DX3800/3850, DX4200/4250, DX4800/4850
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T0791/2/3, each	£12.99 10ml	Check Website.	Owl Inks
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PGI9 All colours, 14ml, each	£9.99
PGI9 Set of 10	£89.99
PGI29 All colours, 36ml, each	£22.99
PGI29 Set of 12	£269.99
PGI72 All colours, 14ml, each	£10.99
PGI72 Set of 10	£99.99
PGI520 Black 19ml	£10.99
CL1521 B/C/M/Y/GY 9ml	£9.99
PGI520/CL1521 Set of 5	£46.99
PGI525 Black 19ml	£10.99
CL1526 B/C/M/Y/GY 9ml	£9.99
PGI525/CL1526 Set of 5	£46.99
PGI550 Black 15ml	£10.99
CL1551 B/C/M/Y/GY 7ml	£8.99
PGI550/CL1551 Set of 5	£42.99
PG440 Black 16ml	£14.99
PG50 Black 22ml	£21.99
PG510 Black 9ml	£11.99
PG512 Black 15ml	£16.99
PG540XL Black 21ml	£17.99
PG545XL Black 15ml	£16.99
CL41 Colour 12ml	£18.99
CL51 Colour 9ml	£25.99
CL511 Colour 9ml	£15.99
CL513 Colour 13ml	£20.99
CL541XL Colour 15ml	£19.99
CL546XL Colour 13ml	£18.99

Canon Compatibles

BCI6 All colours, 15ml, each	£2.99
PGI5 Black 29ml	£4.99
CL18 B/C/M/Y/PC/PM 15ml	£3.99
PGI520 Black 19ml	£4.99
CL1521 B/C/M/Y/GY 9ml	£3.99
PGI525 Black 19ml	£4.99
CL1526 B/C/M/Y/GY 9ml	£3.99
PGI550XL Black 25ml	£4.99
CL1551XL B/C/M/Y/GY 12ml	£3.99
PG40 Black 28ml	£13.99
PG50 Black 28ml	£12.99
PG510 Black 11.5ml	£13.99
PG512 Black 18ml	£14.99
PG540XL Black 21ml	£13.99
CL41 Colour 16ml	£16.99
CL51 Colour 24ml	£14.99
CL512 Colour 11.5ml	£15.99
CL513 Colour 15ml	£16.99
CL541XL Colour 15ml	£15.99

Many more in stock!



HP Originals

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No.300 Colour 4ml	£12.99
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No.301 Colour 3ml	£11.99
No.337 Black 11ml	£18.99
No.338 Black 11ml	£18.99
No.339 Black 21ml	£25.99
No.343 Colour 7ml	£20.99
No.344 Colour 14ml	£28.99
No.350 Black 4.5ml	£11.99
No.351 Colour 3.5ml	£14.99
No.363 Black 6ml	£13.99
No.363 C/M/Y/PC/PM each	£9.99
No.364 Black 6ml	£7.99
No.364 PB/C/M/Y 3ml each	£6.99
No.364 Set of 4	£22.99
No.901 Black 4ml	£11.99
No.901 Colour 9ml	£14.99
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No.932XL Black 22.5ml each	£21.99
No.933XL C/M/Y 6.5ml each	£9.99
No.940XL Set of 4	£69.99
No.950XL Black 53ml each	£24.99
No.951XL C/M/Y 24ml each	£17.99

HP Compatibles

No.15 Black 46ml	£4.99
No.21 Black 10ml	£7.99
No.22 Colour 21ml	£11.99
No.45 Black 45ml	£4.99
No.56 Black 24ml	£9.99
No.57 Colour 24ml	£12.99
No.78 Colour 36ml	£9.99
No.110 Colour 12ml	£10.99
No.300XL Black 18ml	£14.99
No.300XL Colour 18ml	£16.99
No.301XL Black 15ml	£14.99
No.301XL Colour 18ml	£16.99
No.336 Black 10ml	£7.99
No.337 Black 21ml	£10.99
No.338 Black 21ml	£10.99
No.339 Black 34ml	£12.99
No.342 Colour 12ml	£10.99
No.343 Colour 21ml	£12.99
No.344 Colour 21ml	£14.99
No.348 Photo 21ml	£12.99
No.350XL Black 30ml	£14.99
No.351XL Colour 20ml	£16.99
No.363 Black 20ml	£6.99
No.363 C/M/Y/PC/PM each	£4.99
No.364XL Black 18ml	£9.99
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Many more in stock!

Kodak

Kodak Original Ink / Paper

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Kodak Photo Paper also in stock!

brother

Brother Originals

LC1100 Set of 4	£36.99
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Brother Compatibles

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LC970 / 1000 Set of 4	£11.99
LC980 / 1100 Set of 4	£11.99
LC985 Set of 4	£11.99
LC1240 Set of 4	£11.99
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Many more in stock!

LEXMARK

Lexmark Originals

No.14 Black	£18.99
No.15 Colour	£20.99
No.28 Black	£18.99
No.29 Colour	£19.99
No.32 Black	£22.99
No.33 Colour	£24.99
No.36 Black	£19.99
No.37 Colour	£20.99
No.100 Set of 4	£39.99

Lexmark Compatibles

No.1 Colour	£10.99
No.2 Colour	£11.99
No.3 Black	£14.99
No.16 Black	£11.99
No.17 Black	£9.99
No.26 Colour	£12.99
No.27 Colour	£11.99
No.32 Black	£9.99
No.33 Colour	£11.99
No.34 Black	£11.99
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16GB 5MB/s	£8.99

SanDisk Ultra SDHC Class 6 30MB/s

4GB 30MB/s	£5.99
8GB 30MB/s	£6.99
16GB 30MB/s	£10.99
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SanDisk Extreme SDHC Class 10 UHS-1, 30 & 45MB/s

4GB 30MB/s	£7.99
8GB 30MB/s	£9.99
16GB 45MB/s	£14.99
32GB 45MB/s	£26.99
64GB 45MB/s	£57.99

NEW SanDisk Extreme 80 SDHC UHS-1 Class 10 80MB/s

8GB 80MB/s	£14.99
16GB 80MB/s	£22.99
32GB 80MB/s	£42.99
64GB 80MB/s	£84.99

SanDisk Ultra Compact Flash 30MB/s

4GB 30MB/s	£13.99
8GB 30MB/s	£19.99
16GB 30MB/s	£34.99

SanDisk Extreme Compact Flash 60MB/s

8GB 60MB/s	£27.99
16GB 60MB/s	£45.99
32GB 60MB/s	£76.99
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SanDisk Ultra MicroSDHC Class 10 30MB/s

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32GB 30MB/s	£24.99
64GB 30MB/s	£48.99

SanDisk Cruzer Blade USB Pen Drives

8GB USB 2.0	£4.99
16GB USB 2.0	£7.99
32GB USB 2.0	£15.99

Lexar

Lexar Professional SDHC Class 10, UHS-1 400X, 60MB/s

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32GB 60MB/s	£32.99

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Delkin Devices

Delkin Professional Compact Flash 500X, 75MB/s

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16GB 75MB/s	£27.99
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Camera Batteries

A comprehensive range of rechargeable Li-ion batteries. Manufactured by respected independent battery manufacturers Energizer, Hahnel and Blumax. All batteries come with a 2 year guarantee.

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NB-10L for Canon £12.99

NB-11L for Canon £12.99

BP-511 for Canon £12.99

LP-E5 for Canon £12.99

LP-E6 for Canon £19.99

LP-E8 for Canon £15.99

LP-E10 for Canon £12.99

LP-E12 for Canon £12.99

NP45 for Fuji £9.99

NP50 for Fuji £9.99

NP95 for Fuji £9.99

NPW126 for Fuji £17.99

NP400 for Minolta £12.99

EN-EL1 for Nikon £9.99

EN-EL3E for Nikon £14.99

EN-EL5 for Nikon £9.99

EN-EL9 for Nikon £12.99

EN-EL10 for Nikon £9.99

EN-EL11 for Nikon £9.99

EN-EL12 for Nikon £9.99

EN-EL14 for Nikon £19.99

EN-EL15 for Nikon £24.99

EN-EL19 for Nikon £12.99

EN-EL20 for Nikon £14.99

EN-EL21 for Nikon £14.99

LI10B/12B for Olympus £9.99

LI40B/42B for Olympus £9.99

LI50B for Olympus £9.99

BLM-1 for Olympus £12.99

BLN-1 for Olympus £24.99

BLS-1 for Olympus £12.99

BLS-5 for Olympus £15.99

CGR-S006 for Panasonic £9.99

CGA-S007 for Panasonic £9.99

DMW-BCG10 for Panasonic £19.99

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DMW-BLB13 for Panasonic £19.99

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DMW-BLF19 for Panasonic £19.99

DMW-BMB9 for Panasonic £22.99

D-Li50 for Pentax £12.99

D-Li90 for Pentax £12.99

D-Li109 for Pentax £12.99

SLM-1137D for Samsung £9.99

SLM-1674 for Samsung £12.99

BG-1 for Sony £19.99

BX-1 for Sony £14.99

NP-FM500H for Sony £19.99

NP-FH50 for Sony £19.99

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Professional Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

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For Canon 50Dkll: £84.99

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For Canon 60D: £84.99

For Canon 550D: £84.99

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For Canon 650D: £84.99

For Canon 700D: £84.99

For Nikon D600: £84.99

For Nikon D800/D800E: £84.99

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The NEW Hahnel UniPal charger is able to charge AA, AAA, Li-Ion batteries, cameras, phones, iPods and more! Mains power cable, plus 12V car charger. Full details on our website. £19.99

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AA 2900mAh Delkin (4)	£9.99
AAA 650mAh GP Reckyo (4)	£5.99
AAA 950mAh Duracell (4)	£6.99
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CR123A Energizer Lithium (1)	£1.99
CR2 Energizer Lithium (1)	£1.99
2CR5 Energizer Lithium (1)	£3.99
CRV3 Energizer Lithium (1)	£5.99
LR44 Energizer Alkaline (2)	£1.99
CR2025, CR2032 etc	£1.99

SCREW-IN FILTERS

KOOD Slim Frame UV Filters

46mm	£4.99
49mm	£4.99
52mm	£4.99
55mm	£5.99
58mm	£6.99
62mm	£7.99
67mm	£8.99
72mm	£9.99
77mm	£11.99
82mm	£14.99
86mm	£19.99

Marumi DHG Slim Frame Multicoated Clear Protection Filters

46mm	£10.99
49mm	£10.99
52mm	£10.99
55mm	£11.99
58mm	£12.99
62mm	£14.99
67mm	£15.99
72mm	£17.99
77mm	£19.99
82mm	£22.99

Hoya HMC Slim Frame Multicoated UV Filters

37mm	£12.99
46mm	£12.99
52mm	£11.99
58mm	£14.99
62mm	£16.99
67mm	£18.99
72mm	£21.99
77mm	£25.99
82mm	£29.99

KOOD Slim Frame Circular Polarising Filters

46mm	£12.99
52mm	£14.99
55mm	£15.99
58mm	£17.99
62mm	£19.99
67mm	£22.99
72mm	£26.99
77mm	£29.99
82mm	£34.99
86mm	£39.99

Marumi DHG Slim Frame Multicoated UV Filters

52mm	£13.99
58mm	£15.99
62mm	£17.99
67mm	£19.99
72mm	£21.99
77mm	£24.99

Marumi DHG Slim Frame Multicoated Circular Polarising Filters

52mm	£31.99
58mm	£35.99
62mm	£39.99
67mm	£44.99
72mm	£49.99
77mm	£54.99
82mm	£69.99

Hoya Pro-1 Digital Slim Frame Multicoated UV Filters

52mm	£27.99
58mm	£32.99
62mm	£35.99
67mm	£39.99
72mm	£44.99
77mm	£49.99
82mm	£56.99

Hoya Pro-1 Digital Slim Frame Multicoated Circular Polarising Filters

52mm	£52.99
58mm	£60.99
62mm	£67.99
67mm	£75.99
72mm	£90.99
77mm	£99.99
82mm	£120.99

SQUARE FILTERS

KOOD P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters

KOOD square filters are manufactured in the UK, and are fully compatible with the Cokin P-Type filter system

49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99
Standard Holder	£5.99
Wide Angle Holder	£6.99
Filter Wallet (hold 8 filters)	£9.99

Six-Piece ND Filter Kit £43.99

Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND4 Filter, 1x ND8 Soft Graduated Filter, 1x P-Type Filter Holder, 1 x P-Type Adapter Ring of your choice (49-82mm).

Circular Polarizing ND2	£29.99
ND4	£9.99
ND8 NEW	£10.99
ND2 Soft Graduated	£11.99
ND2 Hard Graduated	£11.99
ND4 Soft Graduated	£11.99
ND4 Hard Graduated	£11.99
ND8 Soft Graduated NEW	£13.99
ND8 Hard Graduated NEW	£13.99
Light Blue Graduated	£11.99
Dark Blue Graduated	£11.99
Light Sunset Graduated	£11.99
Dark Sunset Graduated	£11.99
Light Tobacco Graduated	£11.99
Dark Tobacco Graduated	£11.99
Light Mauve Graduated	£11.99
Dark Mauve Graduated	£11.99
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Diffuser (strong or light)	£9.99
Starburst (x4, x6 or x8)	£12.99
Close-Up (+1, +2 or +4)	£12.99
Red, Orange, Yellow each	£9.99

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A comprehensive range of after-market black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

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ES-711 Canon 50/1.4	£9.99
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ET-65B Canon 70-300/4-5.6	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-73B Canon 17-85 IS	£9.99
EW-78B Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 15-85 IS	£12.99
EW-83E Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-45 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99

Screw-Fit Lens Hoods

52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

Lens Caps

Lens Caps Centre-Pinch Style	£2.99
Lens Caps White Balance	£9.99
Body Caps Ni/Ca/Px/OI/So	£3.99
Rear Caps Ni/Ca/Px/OI/So	£3.99

STEPPING RINGS & MACRO

Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm	52-55mm	58-55mm	67-62mm
37-43mm	52-58mm	58-62mm	67-77mm
43-46mm	55-52mm	58-67mm	72-67mm
46-49mm	55-58mm	62-67mm	72-77mm
49-52mm	58-52mm	62-72mm	77-72mm

Over 160 different sizes in stock, from 25mm to 105mm. The largest selection in the UK! £4.99 each!

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Canon, Nikon, Sony, Olympus and Pentax.

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Adjustable eyepiece, adjustable magnification, 360 degree rotating body. Ideal for close-up work.

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TRIPODS

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Vanguard AltaPRO263AT

Aluminium 3-section tripod with magnesium canopy and Multi-Angle-Central-Column.

Weight: 2.00kg
Load: 7.0kg
Folded: 65cm
Height: 165cm

RRP £160 **NOW £89.99**

SAVE £70

SBH100

Magnesium alloy ball head with twin adjuster knobs, 2 spirit levels, quick release plate.

Weight: 0.39kg
Load: 10.0kg

RRP £90 **NOW £39.99**

SAVE £20

GH100

Award-winning pistol grip head with spirit level, friction control and panoramic function.

Weight: 0.75kg
Load: 6.0kg

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SAVE £60

AltaPRO263AT+SBH100

RRP £250 **NOW £129.99**

SAVE £120

AltaPRO263AT+GH100

RRP £310 **NOW £159.99**

SAVE £150

Manfrotto

Manfrotto 055XPROB

Aluminium 3-section tripod, aluminium canopy, horizontal tilting central column.

Weight: 2.40kg
Load: 7.0kg
Folded: 65cm
Height: 178cm

RRP £175 **NOW £129.99**

SAVE £45

804RC2

Sturdy three way pan and tilt head with RC2 quick release.

Weight: 0.79kg
Load: 4.0kg

RRP £76 **NOW £20.99**

SAVE £55

496RC2

Popular ball head with twin adjuster knobs and RC2 quick release.

Weight: 0.46kg
Load: 6.0kg

RRP £76 **NOW £20.99**

SAVE £55

055XPROB + 804RC2

RRP £251 **NOW £169.99**

SAVE £81

055XPROB + 496RC2

RRP £251 **NOW £169.99**

SAVE £81

MM294A4

Aluminium 4-section monopod

Folded: 49cm
Height: 151cm
Weight: 0.50kg
Load: 5.0kg

RRP £45 **NOW £10.99**

SAVE £34

MM294C4

Carbon Fibre 4-section monopod

Folded: 49cm
Height: 151cm
Weight: 0.50kg
Load: 5.0kg

RRP £75 **NOW £15.99**

SAVE £59

hähnel

Triad 30 Lite

4 section aluminium alloy tripod, reversible centre column, built in spirit level. Supplied with BH30 alloy ball head, and carry case.

Weight: 1.20kg
Max Load: 4.0kg
Folded: 56cm
Max Height: 142cm

RRP £65 **NOW £39.99**

Triad 40 Lite £49.99

Including BH40 alloy ball head.

Weight: 1.58kg Max Load: 5.0kg
Folded: 60cm Max Height: 153cm

Triad 60 Lite

4 section aluminium alloy tripod including 3-way fluid damped pan/tilt head and carry case.

Weight: 1.90kg
Max Load: 5.0kg
Folded: 61cm
Max Height: 162cm

SAVE £25

"An excellent value for money tripod"

Amateur Photographer Magazine

RRP £85 **NOW £59.99**

BH30 Ball Head £19.99

BH40 Ball Head £29.99

BENRO

GH1P

Superb gimbal head, with control handle. Side mounting for lens.

Weight: 0.8kg
Load: 12.0kg

RRP £320 **NOW £100.99**

SAVE £100

GH2

Heavy duty gimbal head, with massive load rating. Flat mounting for lens.

Weight: 1.4kg
Load: 23.0kg

RRP £440 **NOW £140.99**

SAVE £140

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thinkTANK photo

We will match or beat ANY UK Think Tank price! Full range in stock!

Retrospective Range

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Retro 10	£116
Retro 20	£120
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Retro 40	£157

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Airport International

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We will match or beat ANY UK Billingham price! Full range in stock!

Hadley Range

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Pro	£190

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225	£290
335	£300
445	£325
555	£365

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Flaps	£6
Superflex Inserts	£16
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Tripod Straps	£22

107 £290

207 £315

307 £335

VANGUARD

UP-Rise Messengers

Uprise 28	£72
Uprise 33	£81
Uprise 38	£90

UP-Rise Backpacks

Uprise 45	£75
Uprise 46	£85
Uprise 48	£90

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OP TECH USA

Wrist Strap	£9.99
Classic Strap	£14.99
Super Classic Strap	£15.99
Pro 3/8 Strap	£15.99
Pro Loop Strap	£15.99
Utility Sling Strap	£19.99

Full range of accessories in stock

FLASH GUNS

Nissin

Nissin Di866 MkII

A guide number of 60m/100 ISO and a clear, full colour LCD panel, makes this advanced unit simple to use. Covering a range of focal lengths from 24-105mm and including a secondary fill in flash unit. Includes built-in USB port for down-loading upgrades.

£189.99

Canon, Nikon & Sony

Nissin Di622 MkII

An impressively powerful flashgun with a guide number of 44m, bounce and swivel head, full TTL, wide angle diffuser.

£114.99

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A COLLECTOR'S LIFE FOR ME

When Tony Kemplen resolved to use a different film camera each week, he discovered a treasure trove of lost gems

ALTHOUGH the Minolta Vectis S-100 is barely a teenager, it is already less usable than most cameras in my collection, including those nearing 100 years of age. The reason is that the APS format, which the Vectis uses, was a short-lived innovation, and it was swept away by the advancing tide of affordable digital cameras at the turn of the millennium. APS (Advanced Photo System) boasted a range of features, not all of which could be exploited by all APS cameras. The entire film was coated with a magnetic layer, on which the camera could write digital information, that was later read by the processing equipment and used to set different aspect ratios for the prints. Information could also be printed on the back of the photos.

In common with most newly introduced film formats, cameras were made with various degrees of sophistication, ranging from a simple fixed-shutter-speed, fixed-focus, fixed-aperture point and shoots, to SLR systems with interchangeable lenses. The major players – Nikon, Canon and, in this case, Minolta – all produced APS models, but these seem to have found their way more quickly than any other format into the junk boxes at car-boot sales and charity shops. Some obsolete film formats can be 'hacked' by the enthusiast, for example, by slitting larger film and re-rolling old spools. However, I defy anybody to reload an APS cassette. APS can still be found online, but the last batches were made in 2011, so it's only a matter of time before they disappear altogether. These cameras have joined other illustrious dead formats like the 126 cartridge, although that was in production for 45 years, compared to 15 years for APS.

There were a number of very small, neat and well-specified APS cameras, which I can understand might have been attractive to the discerning holiday photographer, but the Vectis S-100 is a heavy, bulky affair, and is quite unwieldy compared to, say, the Minolta Dynax 5 full-frame SLR of the same era. Given that the negative size of the Vectis is only 56% of that of the Dynax, it's difficult to see why someone in the market for a single-lens reflex would plump for APS over 35mm. That said, it has a zoom lens with a useful 5:1 ratio, and various programmable exposure modes, including



BOTH PICTURES © TONY KEMPLER

aperture and shutter priority. That said, there is no provision for full manual control.

There is one feature that is unique to APS: the ability to select one of three possible aspect ratios, designated as H (high definition), C (classic) and P (panorama). Although the viewfinder changes to indicate the view for the chosen setting, nothing actually changes inside the camera – the whole of the negative is exposed whatever format is used. The C and P settings are simply crops of the full frame. A magnetic or optical code recorded on the film by the camera tells the lab machine how to print it. As I was planning to scan the negs myself, I left the setting on H so I could see in the viewfinder what would be on the film, in this case some expired Fujicolor Nexia.

Using the camera was an unmemorable experience, although the processing was a bit more interesting. With APS, the developed negatives are stored in the original cassette rather than as cut strips in a negative bag. The user has no access to the negatives, but has to choose which

frames to have reprinted by referring to an index print of thumbnails. Once the appropriate number has been selected, the lab equipment reads off which frames to print and at what aspect ratio. APS processing is still available, but I opted to try it myself using a Patterson film spiral modified to accommodate the 24mm-wide film. This meant I could also scan the negatives myself to include the film markings and perforation in my images. I think the barcode markings in the photo (left) suggest the unseen keys of this street musician's piano accordion. **AP**



To read more about Tony's 52 cameras project, visit 52cameras.blogspot.com. More photos from the Minolta Vectis S-100 can be seen at www.flickr.com/tony_kemplen/sets/72157642641309083

Editorial

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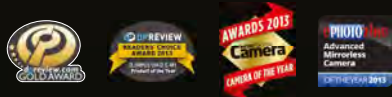
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